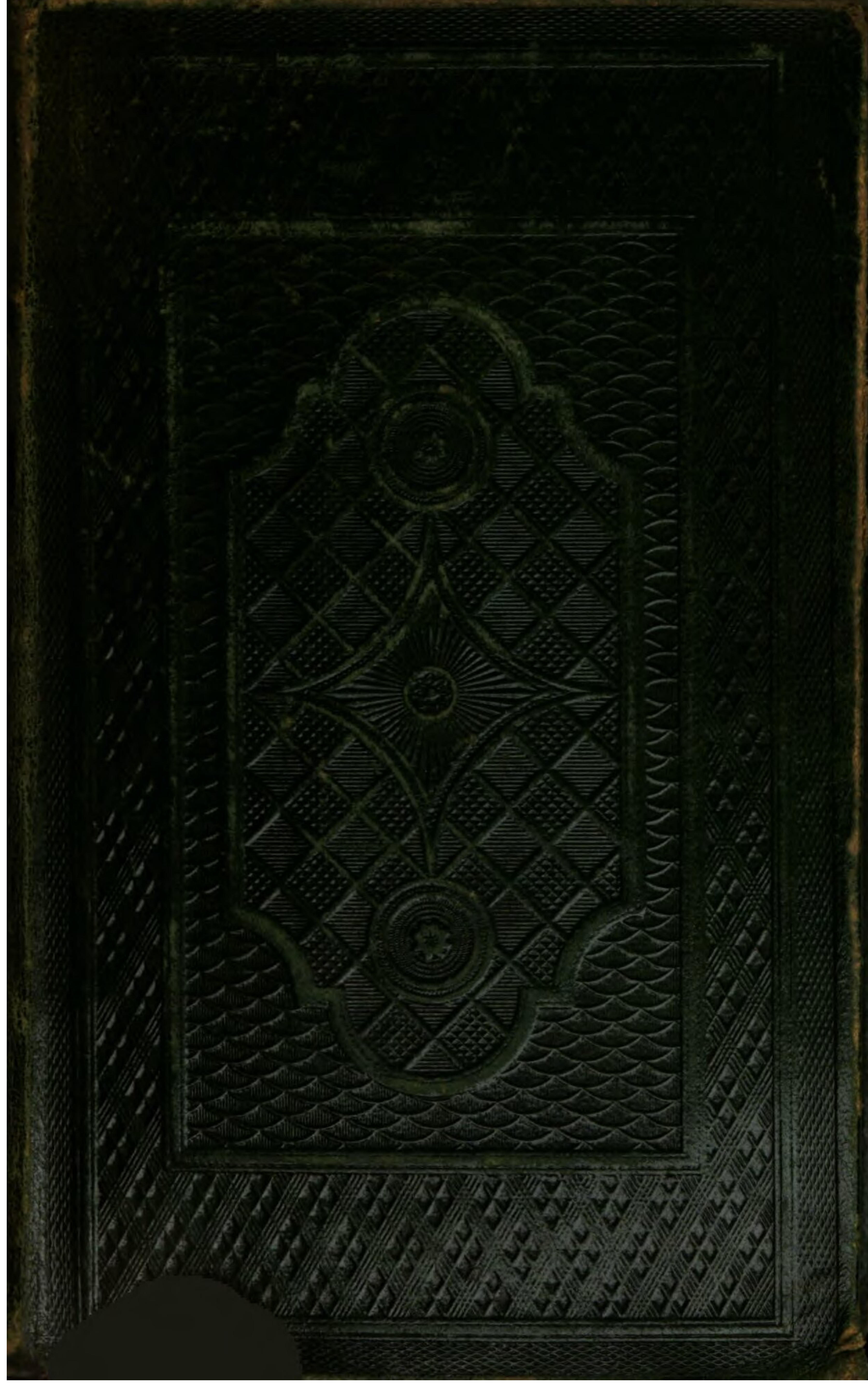
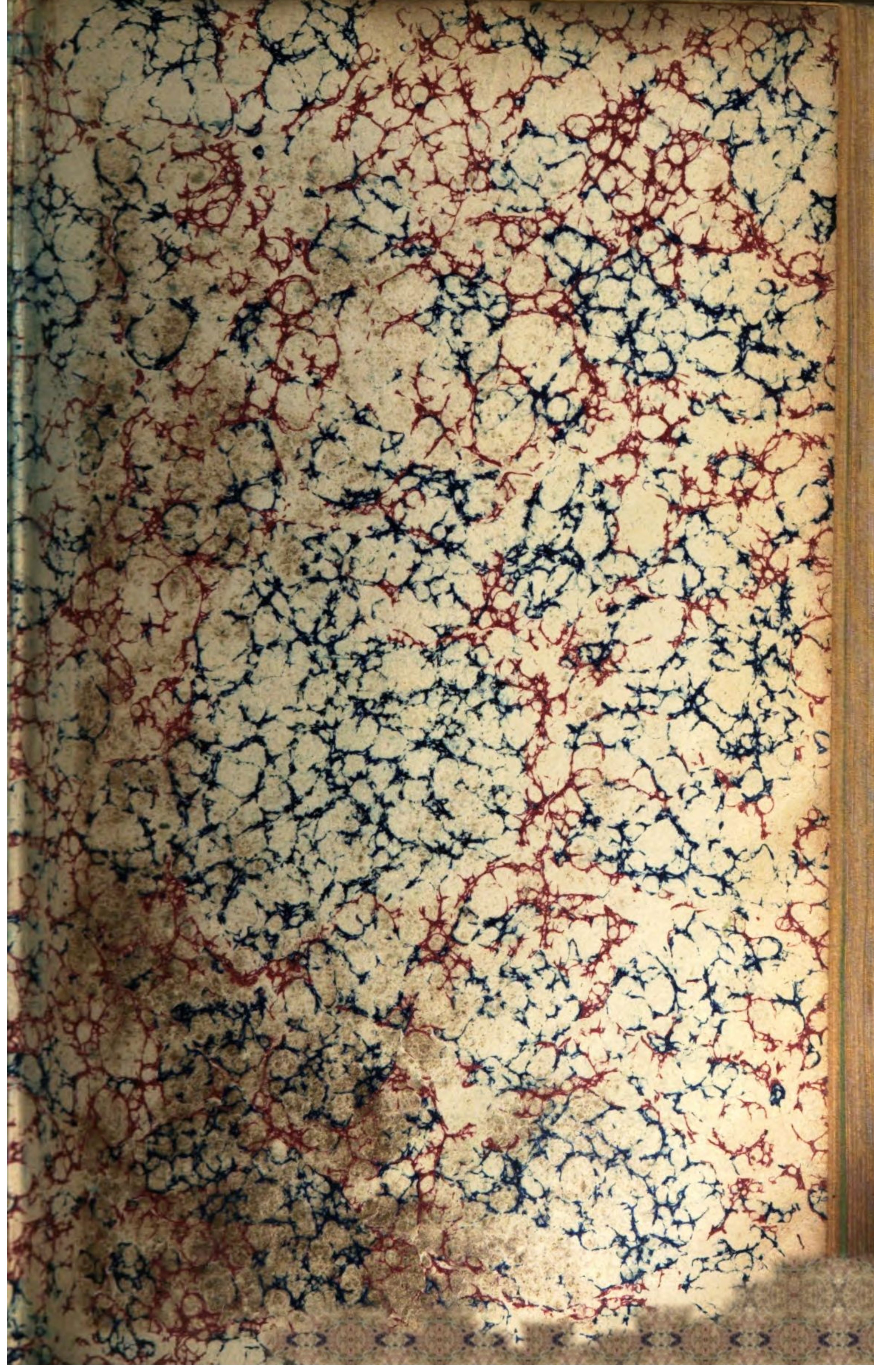








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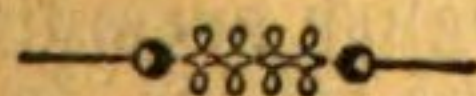
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The present volume having been published immediately previous to the fall of the late monarchy and the proclamation of the Republican Government, many of the references to various functionaries and offices to obtain tickets for visiting the public edifices, &c., have been changed. We consequently give below the most important alterations that have taken place, in order that the visitor may not be inconvenienced by the present temporary unsettled state of public offices, which, it is unnecessary to add, detract nothing whatever from the general accuracy of the work.

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PREFACE.

PARIS, within the last ten years, has undergone so many and such important alterations, as to astonish even the resident, in his comparison of what the capital was at a very recent period with what it is at the present moment. These changes have demanded from the publishers of this new and enlarged edition of the *Paris Guide* more than ordinary attention, and a careful verification of the whole, by the latest inspection of all the public monuments, institutions, and improvements both of the metropolis and of its vicinity.

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has paid the least attention to the fine arts becomes, on arriving in Paris, in some measure identified with them; even the public amusements of the capital tend to the improvement of the mind, and the advance of civilization.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. How unlike the view from the top of St. Paul's in London, with its canopy of fogs and clouds, and its sickly sunbeams! There, every building is blackened with smoke, and the eye looks down upon obscuring vapours and mists; but if Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the Dôme of the Invalides, or the heights of Montmartre, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful. It need hardly be added that this lively metropolis is the most attractive emporium of pleasure and literature in the world, and, at the same time, the cheapest for the advantages it presents; circumstances which render it the general rendezvous for all nations of the globe.

In the arrangement of this book, a plan has been adopted, which has been deemed best calculated not only to increase the simplicity and perspicuity of the account, but also to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the Introduction; while each building is described in the arrondissement in which it occurs, and the arrondissement itself is placed in its regular order among the rest of the same divisions of the capital. The visitor is supposed to start from the central point of the Place Vendôme, to study his map of Paris with care, and then to go through the arrondissements, inspecting their contents in the order in which they are arranged in this work, or omitting some according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the Index, where all the objects described

the body of the work are carefully classified, the reader may easily see, at one glance, the whole of any particular class of things of which he may be in search. There are, however, many persons who visit Paris for only a few days, and who

therefore have not time to inspect all the arrondissements of the town in detail, as they are here treated. To such persons a list of places that are absolutely indispensable to be seen, by any one who would at all wish to know Paris, will not be unacceptable; and it is therefore here subjoined, arranged in the order which is the most convenient for the saving of time. The visitor is strongly recommended, as a general reference, to consult the article headed *Stranger's Diary*, in the English newspaper, *Galignani's Messenger*, which is taken in at all the principal cafés, restaurants, etc., or may be subscribed for by the day or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

LIST OF PLACES THAT MUST BE SEEN BY A STRANGER,

With reference to page of Guide at which they are described.

Palace of Tuileries and Triumphal	Column de la Bastille (p. 288).
Arch of the Carrousel (p. 146).	Cathedral of Notre Dame (p. 303).
The Louvre and its Museums (p. 157).	Hôtel de Ville (p. 328).
Palace and Galleries of the Palais	Palais du Quai d'Orsay (p. 334).
Royal (p. 172).	Chamber of Deputies (p. 337).
Column of Place Vendôme (p. 180).	Hôtel des Invalides and Tomb of
Obelisk of Luxor and the Place de	Napoleon (p. 342).
la Concorde (p. 184).	Artesian Well of Grenelle (p. 355).
Triumphal Arch at the Barrière de	Musée d'Artillerie (p. 364).
l'Étoile (p. 192).	Church St. Germain des Prés (p. 367).
Chapel of St. Ferdinand (p. 196).	The Mint (p. 371).
Chapelle Expiatoire (p. 203).	Ecole des Beaux Arts (p. 376).
Church of the Madeleine (p. 206).	Hôtel Cluny (p. 397).
—Notre Dame de Lorette (p. 214).	Garden of Plants, Museums (p. 442).
—St. Vincent de Paule (p. 216).	Manufactory of the Gobelins (p. 437).
Exchange (p. 220).	Pantheon (p. 412).
Bibliothèque Royale (p. 222).	Church St. Etienne du Mont (p. 415).
Conservatoire, Arts, Métiers (p. 261).	Palace of Luxembourg, Picture Gal-
Abattoir of Popincourt (p. 277).	lery, Chamber of Peers (p. 385).
Cemetery of Père Lachaise (p. 279).	Church of St. Sulpice (p. 382).

St. Cloud (p. 501).

Sèvres—China Manufactory (p. 500)

Versailles (p. 516).

Neuilly (p. 495).

Fontainebleau (p. 484).

Abbey of St. Denis (p. 507).

The stranger in Paris is also advised to attend high mass at the cathedral of Notre Dame, or at the churches of St. Roch, St. Eustache, or Notre Dame de Lorette, at 12 any Sunday morning, if he would witness an imposing spectacle, and be gratified with excellent music.

To obtain tickets where they are required, the visitor must address a letter to the proper person, indicated in each case throughout the work, in the following terms; and either leave it at his residence, or send it, franked, by post. He will then receive in a day or two the special permission desired.

M.—— [giving his title, etc.]

J'ai l'honneur de vous prier de vouloir bien me faire adresser un billet pour [name number of persons], *afin de visiter* [insert name of places]. *N'ayant que peu de jours à rester à Paris, il me serait très agréable de le posséder aussitôt que possible.*

Veuillez recevoir, avec mes remerciements, l'assurance de la haute considération avec laquelle j'ai l'honneur d'être,

M. [repeat title],

Votre très humble serviteur,

[Sign name with address, very clearly written.]

As several of the permissions required to view objects worth visiting in Paris are to be procured from three Officers of the Household, the stranger would do well, immediately on his arrival, to write the above letter to them for a ticket or tickets, mentioning the places they may wish to see, as by this means they will save themselves the trouble of addressing the same personage more than once, and also avoid much loss of time.—To *M. l'Intendant de la Liste Civile*, 9, *Place Vendôme*, he must ask for tickets for the Palais Royal, l'Élysée Bourbon, the Garde Meuble, Manufacture de Porcelaine de Sèvres, Palais de St. Cloud, les deux Trianons, and la Salle de l'Opéra du Château de Versailles, Château de Meudon, Château de Compiègne.—To *M. l'Administrateur du Domaine Privé du Roi*, No. 216, *Rue St. Honoré*, for admission to the Palais de Neuilly and the Parc de Monceaux.—To *M. le Directeur des Bâtiments et Monuments Publics*, au *Ministère des Travaux Publics*, 58, *Rue St. Dominique*, for the Ateliers de Sculpture.

Much delay and vexation have however been several times occasioned by the negligence existing in some of the public offices with regard to applications of this kind; and the best way for the stranger who does not receive a speedy reply to his letter is to call for it in person at the office of the functionary to whom it refers. To this it may be added, that while leave rarely is granted to visit the interior of the prisons, the hospitals and other charitable institutions are thrown open,

not only to the curious, but also to the necessitous stranger, with a liberality that cannot be too highly commended.

In consequence of the frequent errors which occur in the delivery of journals casually sent from Paris to England the following direction in posting them is necessary : all newspapers can only be put either into the grand post-office rue Jean Jacques Rousseau or into one of the principal receiving houses, where, with the address written on a band of paper put round the journal, 4 centimes must be paid with each for postage.

The visitor of Paris who is inclined to go to a boarding-house should be very careful to choose one of respectability ; and we feel it our duty to caution the public against a kind of establishment that is apt to deceive foreigners, and which has become very prevalent in this capital since the abolition by law of public gambling-houses. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor may be easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes, of fashionable exterior, but of very indifferent character.

The best way for persons visiting Versailles, is to leave Paris, not later than 9 in the morning, either on Saturday, Sunday, Monday, or Tuesday (those being the only days when the interior of the palace is open to the public), and to proceed by the Versailles and Meudon railroad (left bank), Barrière du Maine, the station-house of which at Versailles is the nearest to the palace. This will give time to allow of a cursory glance being given to the exterior of the palace, and at 11 o'clock, the time of opening the doors, visitors can enter at once and inspect the interior without being annoyed by the crowd. After seeing the historical galleries, and the gardens, the stranger may visit the Trianons, which require a ticket, and to return to Paris the Versailles and St. Cloud railroad (right bank) should be taken, by which means two magnificent views of Paris and the neighbouring country will have been obtained, one from the south by the former railroad, the other from the west and northwest by the latter.

Hitherto a visit to Fontainebleau was too often omitted on account of the distance ; but, since the opening of the Corbeil railroad, it can be performed with ease and rapidity. The visitor on leaving Paris by the first (in summer 7 and in winter 8 or

9 o'clock) train, will be in Fontainebleau by 11 to 1 o'clock. Care must be taken to ask for a place by the Fontainebleau coaches from Corbeil at the station in Paris *before starting*. By this means a priority of places will be *insured* all the way to Fontainebleau; but, even if this be omitted, small vehicles *à volonté* may be obtained at Corbeil, in case of the coaches being full, for the price of which a bargain must be made, and the visitor will then be conveyed to Fontainebleau, only not quite so quickly and comfortably as by the regular coaches. Previous to going to the palace, *especial* care should be taken to secure a place back to Corbeil by the latest conveyance; that is to say, by the coach which starts at about 6, so as to reach Corbeil in time for the last train to Paris. The magnificent palace, more historic in its decorations than Versailles, and with its park and gardens forming altogether the finest sight of the kind in France, may then be fully inspected. Though the visitor will have passed through part of the famous forest of Fontainebleau in approaching the town, a second day, if it can be afforded, will be well spent in visiting its romantic beauties and rocky scenery. If the trip be made in summer and the visitor be not afraid of a little fatigue, he will have time, after seeing the Palace and Park, to hire a carriage for a drive of a couple of hours to the more picturesque points of the forest, and be back for the coach. This will however only leave him time for a very brief dinner, unless he contents himself by taking a luncheon in the carriage. We would advise the stranger to return to Paris by the steamboat, if he has time, and visits Fontainebleau in summer, the scenery of the river Seine being well worth seeing.

Many other delightful excursions may be made in the environs of Paris by hiring a carriage by the day; of those, the best and most picturesque are, to Mortefontaine, Ermenonville, Senlis, Compiègne, and Chantilly, a charming trip of three or four days. To St. Denis, Ecouen, Montmorency, and Enghien les Bains, one day; to Bougival, Marly, and Saint Germain en Laye, one day; to St. Cloud, Sèvres, Bellevue, and Meudon, one day; to Sceaux, Châtillon, and Fontenay aux Roses, one day; to Vincennes and Fontenay aux Bois, one day; and by the diligence to Rambouillet.

The *Fêtes* of most of the places in the environs of Paris take place on a Sunday, but not on regular fixed days; several changing the days with the moveable feasts. To avoid leading the stranger into error, we have decided on not annexing

them to each of the places we describe; referring the reader for correct information to the notices which are constantly published in advance in the daily English journal, *Galignani's Messenger*.

It has been often remarked that the English stranger, on arriving in Paris, is at a loss to choose among the multiplicity of good things presented to his taste by the *cartes* of the restaurants at which he dines, some of which contain three or four hundred dishes. The following brief list, therefore, of some of the better—and including several of the more decidedly national—of the French dishes, will be well received, it is hoped, by the gastronomic traveller.

SOUPS (*Potage*).

A la julienne.
Au macaroni.

Au riz et à la purée.
Purée aux croutons.

MEATS (*Viande*).

Beefsteak, au beurre d'anchois.
Filet de bœuf, au vin de Madère.
Fricandeau, sauce tomate.
Ris, piqué à la financière.
Ditto, à la poulette.

Tête de veau, en matelotte.
Tête de veau, en tortue.
Côtelette de mouton, à la Soubise.
Ditto, sautée aux truffes.
Rognons, au vin de Champagne.

POULTRY (*Volaille*).

Chapon, au gros sel.
Poulet, à la Marengo.
Ditto, en fricassée.
Ditto, à la tartare.
Ditto, en Mayonnaise.
Ditto, sauté aux champignons.
Suprême de volaille.

Coquille à la financière.
Croquettes de volaille.
Salade de volaille.
Ditto, à la Mayonnaise.
Ragoût à la financière.
Canneton de Rouen rôti.
Foie gras, en caisse.

GAME (*Gibier*).

Perdreau, en salmis aux truffes.
Ditto, rôti.

Caille, à la financière aux truffes.
Ditto, rôtie.

PASTRY (*Pâtisserie*).

Vol-au-vent, à la financière.
Ditto, de saumon.
Ditto, de ris de veau aux truffes.
Ditto, de turbot à la béchamelle.

Vol-au-vent, de filet de volaille aux truffes.
Pâtés de foie gras.

FISH (*Poisson*).

Turbot, sauce aux huîtres.
Ditto, sauce aux câpres.
Saumon, sauce aux câpres.
Ditto, à la Gênoise.
Truite, en Mayonnaise.
Eperlan, au gratin.
Ditto, frit.

Sole, au gratin.
Ditto, à la Normande.
Filet de sole, à la maître d'hôtel.
Matelotte de carpe et d'anguille.
Anguille, à la tartare.
Béchamelle de poisson.
Coquille aux huîtres.

SIDE DISHES (*Entremets*).

Coquille, aux champignons.
Macaroni, au gratin.
Choux-fleurs, au Parmesan.

Omelette, aux fines herbes.
Artichauts, à la barigoule.
Ditto, frits.

SWEET DITTO (*Entremets au Sucre*).

Beignets de pomme.
Ditto d'abricots.
Omelette soufflée.
Ditto aux confitures.
Charlotte de pomme.

Charlotte, aux confitures.
Ditto, russe, aux fraises.
Croquettes de riz.
Meringue, aux confitures.
Ditto, glacée.

WINES (*Vins*).

RED WINES. *Burgundy*. — Beaune. — Pomard. — Nuits. — Volnay. — Chambertin. — Romanée. — Hermitage. — Côte-Rôtie. — *Claret*. — Médoc. — Pichon. — Châteaux-Margaux. — Moutton. — Laffitte. — WHITE WINES. Chablis. — Meursault. — Saint-Peray. — Hermitage. — Sauterne. — Champagne. — SWEET WINES. Lunel. — Frontignan.

LIQUEURS.

Eau-de-vie; Kirschwasser; Anisette; Curaçao; Marasquin; Absinthe; Crème de Moka; Crème de Noyaux; Crème de Café; Huile de Vanille; Huile de Rose; Liqueurs des Iles.

The facilities of introduction and of social intercourse which Paris affords to distinguished strangers far exceed those of any other capital. A presentation at court must of course be sought through the usual medium, that of the ambassador of the country to which the applicant may belong. This ceremony once over, invitations to the splendid hospitalities of the Tuileries, to the dinners, the concerts, and the balls given by their majesties, are of easy attainment to foreigners of distinction. In addition to these brilliant *réunions*, on certain public occasions the "receptions" are of a much more comprehensive description, comprising every presentable rank and class within certain but very extended limits. Of these general presentation days the *fête du roi* (May 1) and the first of the new year are among the principal, when the ministers, foreign ambassadors, and gentlemen in any manner connected with public affairs, attend with their ladies to pay their respects to their Majesties and the royal family. This ceremony, which is somewhat peculiar, takes place as follows. The ladies are placed in two lines, between which the whole of the royal family pass, preceded by his Majesty. Two aides-de-camp, who go before the Sovereign, announce the titles or the names of the ladies, one after the other, as he advances. The King usually makes a few observations to each lady as he passes, and the royal family follow his example to any they may happen to know. The

King and the royal family afterwards retire to an adjoining apartment, where they place themselves near the entrance. The Queen, Madame Adelaïde, and the younger branches of the family, stand in a row, while the gentlemen pass before them. The aides-de-camp in the same manner as before announce the names and titles of all the gentlemen as they enter, who move before the King, Queen, and royal family, bowing to them severally as they pass, and make their exit by an opposite door. The King usually addresses a few words to each in passing, as, "Je suis charmé, Messieurs, de vous voir." A few courteous expressions are also used by her Majesty. The whole company are of course in uniform or court dress, and, with the various orders, the entire ceremony is splendid in the extreme. Descending, however, from royalty, the stranger in Paris will find that the greater part of the resident families in fashionable, official, or professional life, and not a few of the foreign, domiciled for a longer or shorter time, receive, from the commencement to the close of the winter season, once a-week or fortnight, in the evening, between the hours of nine and twelve. Most of the eminent *savants* and men of letters, chief librarians, and directors of the great literary and scientific institutions, of the resident peers and deputies, and especially the coryphæus of each political sect, have likewise their *soirées*. And, in addition, are the numberless private balls and occasional parties, to which personal respectability and suitable acquaintance ensure easy access. What we may call more public and still more advantageous are the evening receptions of the Ministers of State, the presidents of the two Chambers, the ecclesiastical dignitaries, the chiefs of the national guard, the prefect of the Seine, the higher municipal functionaries, and even the directors and principal *artistes* of the royal theatres. In the course of a month the prominent persons of every department of political, literary, and fashionable life may be seen at the various *soirées*, so as to content the curiosity of a well-bred stranger of liberal tastes and active social habits. Your host does not spontaneously serve as introducer; considering the multitude of foreigners circulating, the task would indeed be impossible; but a request suffices for the formation of a cursory acquaintance, which is often improved into an agreeable intimacy. At these assemblages long visits and long "talks" are not *bon ton*; it is the custom to attend several the same evening. The name of the guest is usually announced at the door of the *salon*; after

a salutation of the hosts, movement within and exit are entirely free. Whoever wishes to be presented at the *soirée* of a minister does best to seek the auspices of the diplomatic representative of his country, who ushers the *élite* only, and with a discrimination universally expected. Few strangers are welcome whose names and pretensions have not been duly submitted, or whose ushers do not enjoy high consideration with his excellency. There may be toleration, but cordiality or complacency is wanting in every other case. The most brilliant *salons* are those of the President of the Council, the Minister of Foreign Affairs, and the Minister of Marine. The foreign legations and agents, and the superior officers, in full uniform, along with strangers of rank, and natives and envoys from all regions in costume, who frequent them, produce an exceedingly dazzling and diversified effect. Passing from the halls of Marshal Soult, where all descriptions of dignitaries and foreign personages congregate, to those of the Minister of Public Instruction, filled with civic and university functionaries in black suits, you are struck with the contrast in the scene—regimentals, arms, stars, cordons, turbans, bournoufs, in the one, and in the other a sable uniformity, relieved only by a red ribbon in the button-hole. A refined and amiable courtesy marks the department of nearly all the entertainers. The number of ladies that figure at the Ministerial *soirées* is comparatively small; yet most of the female members of the families of those eminent men appear also during an hour, and of course in the richest attire. Little converse, however, takes place; a passing bow, or a few sentences from a half-bent familiar acquaintance, is the most that politeness or gallantry can consistently bestow on these occasions. The public balls of a benevolent nature, such as those for the British Charitable Fund, the Ancient Bourbon Civil List, the exiled Poles, afford opportunity, at the cost of twenty francs the ticket, of seeing the *haut ton* of foreign society and of the old French noblesse from the several quarters of the capital, and the towns and châteaux in the environs.

The MEDICAL SCHOOL of Paris is now so frequently resorted to by foreigners, more especially by the English and Americans, that some few remarks on its constitution may not be useless.

A student who purposes graduating in Paris must fulfil the following conditions: he must have attained the age of 18; he must pursue his studies during four years; and at the commence-

ment of every third month he must inscribe his name at the bureau of the Faculty. On first presenting himself, he must produce the registration of his birth, with the authorisation, if he be a *minor*, of his parents or guardians for the step he is taking. It is moreover necessary, as a preliminary to his medical studies, that he have already obtained the diploma of a bachelor of letters; and, further, that before he can be admitted to take his first examination, he shall have the diploma of a bachelor of science. Those who have graduated elsewhere, and who wish for the diploma of the French school, must be furnished with a degree in letters or science, and must submit to the examinations prescribed by the Faculty. The number of inscriptions depends upon the time the candidate has already spent in medical study. If six years have been so employed, no inscription is necessary; if a shorter time, at least two thirds of the inscriptions will be required. The school is open to persons of every nation and creed.

The examinations, five in number, are conducted in French. The student having taken out five inscriptions passes his first examination at the beginning of the second year in natural philosophy, natural history, and botany. On the completion of the third year of study, and after having taken out twelve inscriptions, he is entitled to his second examination in anatomy and physiology. At the end of the fourth year, the sixteen inscriptions being completed, the other examinations may be passed, in external and internal pathology, hygiene, medical jurisprudence, pharmacy, *materia medica*, and therapeutics. The fifth and last examination is, with the exception of midwifery, entirely practical; it is conducted at the bed-side. Two cases are selected by the examiners, at either the Hôtel Dieu or La Charité, on which the student is expected to give the diagnosis, prognosis, and treatment. The candidate for medical honours is moreover required to write a thesis, the subject of which may be selected by himself.

The expense of a medical education in Paris is trifling compared with that of the British schools. All the lectures at the École de Médecine, and most of those at the École Pratique, are public and gratuitous; nor is any payment made for hospital attendance. Gratuitous lectures are also given at the Jardin des Plantes, at the Collège de France, and at the Sorbonne, on general science, and on subjects having a relation to medicine. The principal payments required during the course of study are for each inscription 50 fr.; these are 16 in number; a

fee of 30 fr. to the professors for each examination; and the expense attending the thesis, which must be printed: this will of course depend upon its length and upon the number of copies. The usual charge is from 200 fr. to 250 fr. A fee of 60 francs is also paid for the examination of the thesis, and 100 fr. for the diploma and stamp. The École Pratique is a kind of supplementary school; it is here and at the establishment of Clamart that the dissections are pursued. For these, including a proper supply of subjects during the whole season, a payment of 30 fr. is expected. Many of the courses at the École Pratique are public; for others a small fee, from 10 fr. to 30 fr., is required. Annual prizes are given at this school to the amount of 1680 fr.

The subjects treated of by the professors at this school are the following: anatomy and surgery, both practical and descriptive, by Chassaignac, Maisonneuve, Malgaigne, Dénonvilliers; pathological anatomy, by Barth and Pigné; anatomy and physiology of the nervous system, by Longet; internal pathology, by Monneret, Tessier, and Gendrin; midwifery, by De Paul, Cazeau, Chailly St. Honoré; pharmacy, by Bouchardat; bandaging and minor operations in surgery, by Ribail and Thivet; diseases of the eye, by Sichel and Desmarres; deformities, by Bouvier; microscope, by Donné and Gruby. These courses are all excellent. Between the lectures on anatomy and surgery the student has scarcely a choice. The lessons of Barth on morbid anatomy are well worth the student's attention. Longet's course on the nervous system is highly instructive, and the very best exposition of a difficult subject we have ever met with. Demonstrations are given in another course of the functions of the particular nerves. The lectures on midwifery are of about equal talent. Ribail's course on bandaging is very useful to students who may wish to acquire the ready use of the hand. The clinical lessons of Sichel and Desmarres are excellent. Their dispensaries are resorted to by poor patients from all quarters of Paris. An acquaintance with the microscope is now almost as essential to a medical man as a knowledge of the laws of chemistry; every pupil will therefore do well to attend either the course of Donné or Gruby. The former treats more especially of the animal fluids and secretions; the latter treats of both the fluids and solids in the healthy and morbid state. Gruby's injected preparations are perhaps unequalled. At the hospitals private lessons are given on percussion, auscultation, and the diagnosis of disease, by the internes (clinical clerks);

these are very instructive, and are generally conducted by gentlemen of considerable talent.

The medical session commences early in November, and finishes with the month of July. Many of the private courses continue until September : dissections are not allowed to be pursued in the summer, but operative surgery is permitted. Every hospital is open to the student, with the exception of the Hôtel Dieu and Hôpital des Cliniques, and these may be followed on obtaining a ticket from the bureau of the hospital or from that of the Faculty. The visit is made by the medical officers at an early hour, usually at seven. Such an arrangement may suit the convenience of the physician, as it gives him the whole day for the exercise of the more profitable part of his profession, but to the poor hospital patients it must be any thing but desirable. Many of these necessarily pass feverish and sleepless nights, and it is only towards morning that they begin to forget their sufferings in sleep. In another point of view the selection of this early hour for visiting the sick is objectionable ; the more formidable symptoms of many diseases, which become increased as the evening approaches, experience a remission towards morning.

A peculiar feature of the medical school of Paris is the “*concours*.” All medical appointments, from the lowest to the highest, are determined by this test. A series of subjects is selected by the Faculty, on which the competitors are obliged to treat both in writing and orally : these are determined by lot ; each lesson is delivered in public and before the Faculty, and it must occupy an hour. Each candidate must moreover write a thesis on a subject selected by the judges, and defend it publicly against his opponents. The *concours* is a severe trial, and though it affords a fair opportunity for the display of talent, it is nevertheless open to some objections. The more ready may sometimes appear to greater advantage than his less fluent although more highly gifted rival, and thus impose upon the judges ; examples indeed are not wanting of such a result. It is moreover to be feared that the professors may sometimes allow private feelings to influence their better judgment. Setting aside, however, these objections, the *concours* possesses one advantage—it is a *test*, and, if not altogether perfect, it is infinitely superior to the system pursued in England, where “*preference* too often goes by favour,” and the ignorance of the aspirant is only discovered when it is too late to apply the remedy.

From this slight sketch of the medical school of Paris, it is

evident that it possesses some advantages over that of Great Britain. The most striking is the small cost at which a first-rate education may be obtained, and the circumstance that a man, however lowly his origin, and however humble his worldly advantages in other respects, may yet rise to the summit of his profession by industry and talent alone, a fact which is strikingly illustrated by the career of most of the leading members of the profession in this country. The facilities for the study of practical anatomy and operative surgery are certainly unequalled in any other school, and it is perhaps chiefly on this account that Paris is so much resorted to by students of other countries. The diagnosis of disease is in general pursued with more care and method here than elsewhere, and the manner of interrogating patients and drawing up their cases is worthy imitation. In the application of remedies, on the other hand, the French physicians have yet much to learn; the expectant system seems to be gradually giving way to one equally objectionable, and medicines are now occasionally prescribed in doses which no British practitioner would think of employing.

Great advantages are offered in the study of special pathology, hospitals being set apart for patients afflicted with diseases of the skin, those peculiar to infancy and old age, scrofula, calculus, syphilis, and mental derangement; and perhaps in no other country will the student have equal opportunities of observing these affections. A season may indeed be well spent in Paris at the Hospital St. Louis, one of the largest in Europe, and chiefly dedicated to cutaneous and scrofulous diseases. We refer the reader for further details to pages 76, 77, 81, 82, 89, 90, 96, etc.

Physicians with a foreign diploma who may wish to practice in Paris must either submit to the prescribed examinations, and become members of the French faculty, or they must address a Petition to the Minister of Public Instruction. The privilege is now rarely granted except under very peculiar circumstances.

THE NEW PATENT LAW in FRANCE, passed in the last session of the Chambers, differs materially in many essential points from the preceding legislation on this subject. The cost of a patent is nominally the same, but the mode of payment has been changed so as to afford great facilities to the patentee. Formerly patents were taken out either for five, ten, or fifteen

years, the respective charges being 500 fr. 850 fr. and 1,500 fr. By the new law all that is required is the payment in advance of 100 fr. per annum during the term of the patent, and the patentee can at any time discontinue the payment, if he finds his patent unproductive, which in that case becomes public property. The non payment of the annual sum of 100 fr. within the period allowed immediately annuls the patent right. The Minister of Commerce has not the power under the laws of receiving this payment even a single hour after it has become due. An official notice of this obligation on the part of patentees has been repeatedly given by the Minister in answer to applications which have been made to him for permission to pay the *annuité* when over due. Patents of importation are no longer granted, but a patentee in a foreign country, and he only, can take out a patent for the same object in France, either in person or by an agent in Paris duly authorized by him. Although patents may still be taken for five, ten, or fifteen years as before, yet most persons take them for the extreme term, as there is no obligation to continue the payments if they do not find it worth while to do so, and it would therefore be absurd to apply for a patent for a shorter period than the fifteen years. When, however, a patent for the same invention exists in a foreign country, it will be good in France no longer than for the term that remains on the original. Mr. Merle, Patent Agent, rue Vivienne, No. 18, has published some notes on the New Patent Law, from which we extract the following, as containing useful information to Englishmen.

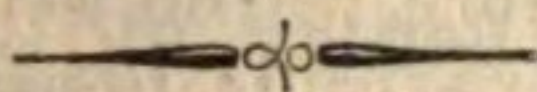
“Foreigners have the same patent rights as natives; but, by the new law, only the inventor can take out a patent. Hitherto any person could take out a patent in France for an invention already patented abroad, and it has frequently happened that the original patentee has been fore-stalled by some person who had obtained a knowledge of the patent, and taken out a patent in France. If the invention be patented abroad, the patentee must take out his patent in France before the specification has become public.

“It is very important to consider what is the publicity in a foreign country which invalidates a patent in France—1st, any printed and published description of the patent; 2ndly, any public exhibition of it which would enable a person witnessing it to carry it into execution; 3rdly, the sale of the article in a foreign country previously to the application for a patent in France; either of these grounds of publicity would vitiate the French patent. Such are the principles upon which hitherto the law has been interpreted; but from the *exposé* of the new patent law as given in the Chambers, it would appear that the mere de-

posit of the specification in the patent office in England would be considered a publication, in as much as it can be there read and a copy of it be obtained. In order to guard against the consequences of such an interpretation of the tribunal in the event of any action for declaring the nullity of a patent, persons who have patents in England and intend to take them out also in France will do well to apply for them here before they have enrolled their specifications in England. The rights of the patentee in France are secured from the hour when he deposits his demand at the Hôtel de Ville in Paris, although the official certificate of that demand may not be delivered to him for weeks and even months afterwards. The patent also becomes vitiated if not carried into execution in France within a period of two years from its date, or if it be not worked for any two consecutive years during the existence of the patent, unless good grounds can be shown in either case for this inaction. It frequently happens that a patentee is unable to work his patent within the first two years, but in such case he must not rely too much on the grounds which he may assign for inaction, although the tribunal, when any attempt is made to set aside the patent on the ground of non-execution within the two years, usually puts a liberal construction upon the motives assigned for delay. Illness, absence, or want of pecuniary means, have been on some occasions pleaded successfully."

Any correction which may suggest itself to the reader, in consequence of the changes which are necessarily of continual occurrence in a capital like Paris, will be gladly received by the Publishers.

NEW PARIS GUIDE.



INTRODUCTION.

MISCELLANEOUS INFORMATION.

PASSPORTS.—Before leaving England it is necessary to be furnished with a passport, which is to be procured from the French Ambassador, at the office, 6, Poland-street. The name of the applicant, his address, and the road he intends to take, must be stated, and on the following day the passport is delivered, gratis. The hours of application are from 1 to 3. Passports may also be procured from the French consuls at Dover, Folkestone, Brighton, Portsmouth, Southampton, and other British seaports; but at these places there is a charge of 5s. On arriving at a French port, the passports are demanded by the police-officers, and immediately sent on to Paris; a temporary passport, for which 2fr. are charged, is then given to the tourist, and will serve him till he reaches the capital. A few days after reaching Paris, the temporary passport must be presented at the Prefecture of Police, Quai des Orfèvres, where the original one will be returned, or else a *permis de séjour*. If only a short stay is to be made in Paris, the passport should be (to save time) countersigned immediately, and the next place intended to be visited specified in it; if a long one, the original passport can be left at the Prefecture till within a few days of departure. In his excursions through Paris, the tourist will do well to carry his passport about him, as it will obtain him admission to several museums, and may be very useful as a measure of precaution on many occasions. Previous to leaving Paris the passport must be sent to the British ambassador, 39, rue du Faubourg St. Honoré, to be countersigned, from 11 to 2. It is then to be taken to the Prefecture of Police, open from 9 1/2 to 4 on week days, and from 12 to 3 on holidays, where it is again countersigned; and this is all that will be requisite for a traveller returning to England. Those persons, however, who cross the frontier in other directions—to Italy especially—should be careful to have their passports strictly *en règle*, and properly countersigned. For the residence of the different Ambassadors, see the DIRECTORY at the end of the Guide.

ROUTES TO PARIS.—The following is a list of the various

routes from the coast to Paris, taken from the *Livre de Poste*, with the distances indicated in myriamètres and kilomètres : (1)

I. CALAIS OR BOULOGNE TO PARIS, *by Abbeville and Amiens.*

Haut-Buisson, 1m. 3k. — Marquise, 8k. — Boulogne-sur-Mer, 1m. 3k. — Samer, 1m. 5k. — Cormont, 8k. — Montreuil, 1m. 3k. — Nampont, 1m. 4k. — Bernay, 9k. — Nouvion, 7k. — Abbeville, 1m. 3k. (Fine Church.)

From Abbeville to Amiens (Fine Cathedral) and to Paris by the railroad, in from 5 to 6 hours.

II. HAVRE TO PARIS, *through Rouen*, by the railroad, in from 6 to 7 hours.

III. DIEPPE TO PARIS, *through Rouen.*

Ormonville, 1m. 5k. — Totes, 1m. 3k. — Les Cambres, 1m. 2k. — Rouen, 1m. 7k. (Cathedral, Church of St. Ouen, Statue of Joan of Arc, Museum, Bridge, Quays.)

From Rouen to Paris by the railroad, in from 3 $\frac{1}{2}$ to 4 hours.

IV. OSTEND TO PARIS, *by Lille.*

Furnes, 4 $\frac{1}{2}$ Posts. — Rousbrugge, 2 $\frac{3}{4}$ Posts. — Ypres, 2 $\frac{3}{4}$ Posts (Hôtel de Ville.) — Lille, 4 Posts. (Citadel, Manufactures.)

From Lille to Paris by the railroad, in about 9 hours.

CONVEYANCES.—Correct information respecting conveyances to France may be obtained at most of the coach and packet offices in London. The Brighton, Southampton, Dover, and Folkestone trains leave several times a-day to meet the different packets.

The two most agreeable passages from England to France are from Southampton to Havre, or from Brighton to Dieppe or Havre. From Havre the traveller has the choice of the steam packet to Rouen, and from thence the railroad to Paris, or the railroad direct to Paris, by which the journey is performed in 6 to 7 hours. The diligence offices having now entered into an arrangement with the railroad company, travellers from Dieppe make part of the trip by the railroad, the route in great part traversing a portion of the country rich in beautiful scenery.

STEAM AND SAILING PACKETS.—Splendid steam-packets leave the Tower-stairs for Calais, Boulogne, and Havre, almost every day, particularly during the summer months. Several packets start daily from Dover and Folkestone; others three or four times a-week from Brighton for Dieppe or Havre, and others which run almost daily from Southampton to Havre. From Southampton there are boats to the Channel islands, St. Malo, etc.

PUBLIC COACHES.—*Diligences* are the usual conveyances in

(1) In 1 myriam. are 10 kilom., each of the latter being 1100 yards. The myriamètre, therefore, which has superseded the "poste" on French roads, is about 6 $\frac{1}{4}$ English miles.

France; they carry generally 15 to 18 passengers, and contain four kinds of places—the *coupé*, which holds three; *intérieur*, six; *rotonde*, six; and *banquette*, three. Places in the *coupé* are the dearest, but are very comfortable; those on the *banquette*, which is situated on the top of the vehicle, are only to be recommended during summer to persons desirous of seeing the country. Each passenger is allowed to carry from 40lb. to 50lb. of luggage; all above that quantity is charged by weight. It is customary on taking a place to pay one-half of the fare, and a receipt is given, on which is indicated the day and hour of departure. All the places are numbered, and the precise seat the traveller is to occupy is mentioned on his receipt. The *conducteur* (corresponding to an English guard) takes care that every passenger shall occupy his assigned place by calling each in his turn to enter the vehicle. The diligences start at different hours of the day.

Malles-Postes, corresponding to the English mail, offer a cheap and excellent, though fatiguing, way of travelling for persons who wish to economise time, the service under the Post-office control being admirably performed. Each *malle* carries two or three passengers, who are allowed 25 kilogrammes (50lb.) of luggage; the trunk containing it must not be more than 70 centimètres long, 40 broad, and 35 in height (30 inches long, 14 broad, and 13 in height). Places by the mail are much in request; they should consequently be applied for several days before-hand. The fares are charged at the rate of 2 fr. the myriamètre (about 6 $\frac{1}{4}$ miles). The *malles* leave Paris every evening at six o'clock, and arrive in Paris between 5 and 6 in the morning. Places are booked at the General Post-office, rue Jean-Jacques Rousseau, Paris, and at the same office in the different towns from which they start, on producing passport and paying the whole fare in advance.

A complete list of conveyances from Paris to the principal places in France would be too long for insertion in this work. Diligences to all parts of France and foreign countries may be found, and all necessary information obtained, at the office of the Messageries Royales, 22, rue Notre-Dame des Victoires, near the Exchange; at the Messageries Générales, 18, rue de Grenelle St. Honoré, and 130, rue St. Honoré; at the Messageries, 52, rue Croix des Petits Champs, and at the various coach-offices in the rue du Bouloy, rue du faubourg St. Denis, etc.

All parcels sent to the continent must have annexed to them a written declaration of their contents and value, with the name and address of the person sending them.

POSTING.—As a carriage cannot, in France, be changed at every stage, the traveller must hire a conveyance for the whole

journey. The charge varies; but one from the coast to Paris may generally be had for about 100 fr. They are called *calèches* or *berlines*, on four wheels, which will carry three, four, or six persons. Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally from 7 to 10 fr. In hiring a carriage, it is important to have written on the receipt that all repairs required on the road shall be paid for by the person who lets it, and to get receipts for all such disbursements. On arriving at Paris or elsewhere, a hired carriage should be immediately sent according to the direction received on engaging it, in order to avoid disputes.

Posting in France being under the direction of the government, there is only one place at each stage or in each town for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is well managed. The postilions do not drive so fast as in England; but there is no danger whatever of their being drunk, or racing against each other. There are no turnpike-gates in France; and the charge of posting and paying the postilion is fixed. They seldom put more than three horses to a carriage, and those generally abreast, with one postilion, except when the carriage has a pole; it then has four horses, but the number of the postilions, whether one or two, is at the option of the traveller. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. Where the roads are bad, or the distances great, an extra horse is obligatory, except for certain carriages, to which the extra horse could not be yoked without danger; the traveller may then agree with the post-master to have stronger horses instead of an extra one, the charge for which he partly pays.

The post-houses being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority, called the *Livre de Poste*, which has an alphabetical list of all the post-roads in France, with their principal lateral communications, and the number of posts on each road. Affixed to it is a map of France, on which the distances are all carefully marked. The *Livre de Poste* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting. This book, nevertheless, will be found of the greatest utility, and will prevent imposition. It costs 4 fr.

Regulations relative to Posting.—Post-masters appointed by government are alone permitted to furnish horses to travellers.—The post-master must constantly reside at or near the post-house.—A postilion under 16 years of age cannot be hired.—

Travellers are requested to enter every complaint they may have against the postilion or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.—The post-master is answerable for any accident that may occur from the carelessness of the postilion or restiveness of the horses.—Travellers are supplied in the exact order in which they, or their couriers, arrive; no exception being made, except in favour of mails or couriers with despatches.—No post-carriage may pass another on the road, unless some accident happens to that which goes before. The rate of posting, as fixed by the government, is 2 fr. per myriamètre for each horse; and as many horses are paid for as there are persons in the carriage, except in those cases specified in the following table. On arriving at certain privileged places, formerly called “*postes royales*,” and on departing from them, an extra charge of from 1 to 4 kilomètres is demanded; while, on entering or leaving Paris, 8 kilomètres must be paid. (See *Livre de Poste* for particulars.) Supplementary fixed charges are also made at certain towns, in consequence of the road being very hilly, or for other causes; and sometimes an extra horse called a *cheval de renfort* is put on, on account of the nature of the country. The remuneration of the postilions, as fixed by the legal tariff, is 1 fr. per myriamètre; but 2 fr. are generally given, unless travellers have reason to be dissatisfied, and then they have it in their power to punish insolence or carelessness by giving the minimum price accorded them by law. The following table shows the number of horses required, and the charge per myriamètre :

I. *Calèches or Cabriolets*, with one seat and a pole.

No. of Persons.	No. of Horses.	Charge per Myriam.	No. of Postillons.	Total Price.
1, 2	2	4 francs	1	5 francs
3	3	6 francs	1	7 francs

For each person exceeding *two*, 1 fr. 50c. extra.

II. *Limonières*, i. e. four-wheeled vehicles with shafts.

1, 2, 3	3	6 francs.	1	7 francs.
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For every person exceeding *three*, 1 fr. 50c. extra.

III. *Berlines*, or carriages with two seats and pole.

1, 2, 3, 4	4	8 francs.	2	10 francs.
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For a *fifth* person, 1 fr. 50c. extra.

6	6	12 francs.	2	14 francs.
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For carriages requiring 3 horses travellers may only take 2, but 1 franc 10 sous additional is paid. Travellers when using even four horses are not obliged to take two postilions. One franc ten sous extra must be paid (per myriamètre) for each person

exceeding 6; more than 6 horses cannot be put to a carriage. One child under 10 years old is not reckoned. Two children, of 10 years and under, reckon for one person, except when one or both are under 3 years. Ten sous is paid for each child of 10 and under, above 2, except under 3 years old.

VETTURINI.—A slow but pleasant mode of travelling, for some persons, is to make a bargain with a man called a *vetturino*, who keeps carriages and horses, and will convey travellers with the same carriage and horses to any place, and defray all their expenses on the road, for a fixed sum. They may usually be met with at the Hôtel de Toulouse, 5, rue Git-le-Cœur. The inconvenience of this mode of conveyance is, that the traveller must set off every morning rather early, and stop, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are convenient for a family. The expense is generally 25 fr. a-day for the journey, and as much for the *vetturino* to return; but different bargains may be made in different places. Return carriages of this description may sometimes be met with on reasonable terms. The driver expects 1 or 2 fr. a-day. Another way of travelling in France is to ride on horseback, which is called *à franc-étrier*. The rider must then have a postilion to attend him; this mode however is used only for couriers, or persons with despatches.

RAILROADS.—Eight of these, having stations in Paris, are at present in operation; viz. : I. The *St. Germain* railroad, the first constructed, opened in August 1837. A branch of it, constructed on the atmospheric principle, between Nanterre and St. Germain, has just been opened to circulation. — II. The *Rouen* railroad, 120, rue St. Lazare, opened in May 1843 as far as that city, and continued to Havre in 1847. — III. The *Versailles* railroad on the northern bank of the Seine, 120, rue St. Lazare, opened in August 1839, communicating with St. Cloud and intermediate places. — IV. The *Versailles* railroad on the southern bank of the Seine, barrière du Maine, *extra muros*, opened in September 1840, and running by Meudon and Sèvres, from whence it passes parallel to that of the northern bank, along the main line of road to Versailles. — V. The *Orleans* railroad, rue neuve de la Gare (facing the north-east corner of the Jardin des Plantes), opened in May 1843, and continued to Tours in 1846; it communicates with the steamers on the Loire to Nantes, and thence to Bordeaux. — VI. The *Corbeil* railroad, a branch of the preceding one, opened in September 1840, and communicating with the coaches running to Fontainebleau. — VII. The *Seeaux* railroad,

barrière d'Enfer, *extra muros*, opened in June 1846. This line is remarkable for being the first application of the ingenious system of M. Arnoux, which effectually obviates the danger of the train running off the rails, and admits besides the introduction of the boldest curvatures, hitherto deemed impossible, in the design of the railroad. — VIII. The *Northern* railroad, rue du Nord (near the barrière St. Denis), opened in June 1846, connecting Paris with the Belgian frontier by Amiens, Arras, Douai, and Valenciennes. Branch-lines are in progress to connect it with St. Quentin, Boulogne, Calais, and Lille. The Boulogne branch is already in activity from Amiens to Abbeville. The prices and hours of departure, which vary according to the season, may be known on application for the printed tickets given gratis at the respective stations. Connecting omnibuses for these railways may be found at different points of Paris. The *Paris and Lyons* railway-station will be situated in the faubourg St. Antoine, rue Traversière, and that of the Paris and Strasburg line near the barrière St. Martin. Electric telegraphs, communicating with the hotel of the Ministry of the Interior, are organised along all the lines.

STEAM-BOATS.—Steamers leave the Quai de la Grève for Montereau, every day during summer, and *vice versa*, by Corbeil, Melun, and Fontainebleau; (1) office, 60, Quai de la Grève. They carry passengers, luggage, and goods; the charge is moderate. Steam-Boats also start from the Quai d'Orsay, near the Pont Royal, in summer, for Boulogne, Meudon, Sèvres, and St. Cloud, every hour from 8 in the morning. The charge is 1 fr. A whole steam-boat may be hired for the day for 150 fr. Pleasure trips on the Seine in these steam-boats, decked out and lighted with coloured lanterns, often take place on fine summer evenings.

COCHES.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers or goods to any village or town on the banks of the Seine, and into Burgundy. Their offices are at 1, rue Bretonvilliers. They set out from the Port St. Bernard early in the morning. They travel very slowly, and never have good company on board.

CARRIAGES, HACKNEY-COACHES, CABRIOLETS.—*Voitures de remise* (glass coaches) may be hired by the day or month, at from 20 to 30 fr. a-day, or from 400 to 500 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made. Glass coaches may also be had at 2 fr. an hour, and with a small additional charge a lad is given to go behind the carriage. Their

(1) The boats land passengers at Valvins, and omnibuses take them to Fontainebleau.

stations are in divers parts of Paris. (1) In the hackney-coaches, called *fiacres*, a drive from any part of Paris to another without stopping is 30 sous, from six in the morning to midnight; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35 sous. It is customary to give the coachman a few sous above his fare. From midnight to six in the morning the drive is 2 fr., the hour 3 fr. For *coupés*, with two horses, carrying four persons, or *fiacres* with one horse, holding two and four persons, the charge is, for a drive 25 sous; first hour 35 sous, each following hour 30 sous. *Cabriolets* with two or four wheels generally go faster than the *fiacres*, but they are not always a good shelter against rain. The charge for a drive is 20 sous from six in the morning to midnight; the first hour 30, and each following hour 25 sous. From midnight to six in the morning, the drive for the small *fiacres* or *cabriolets* is 33 sous, and the hour 2 fr. 10 sous. Beyond the barriers, and within the continuous wall of the fortifications, these carriages can only be taken by the hour, the fares being—*fiacres* 2 fr. 50 c.; *coupés* and small *fiacres* 2 fr.; and *cabriolets* 1 fr. 75 c. For distances beyond the continuous wall the fares increase 50 c. the hour. There are also *cabriolets de la régie* or *de remise*, for which 30 sous are paid for the drive; but by the hour the charge is 40 sous. After midnight the fares are 50 sous a-drive, and 65 sous an hour. As a measure of precaution, it is necessary to mention whether the party engages them *à la course* or *à l'heure*; otherwise the drivers can demand the price of a "course" for each stoppage. In the latter case, the vehicle is for the time at the entire disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch, or by the clocks now set up, for the public convenience, in the inspectors' boxes, at the different stands throughout the capital. After the first hour, charges are made for fractions of time, and not for full hours.—The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach. (2) All vehicles are numbered both within

(1) Public vehicles of every description are admirably regulated in Paris. The *cabriolets de remise* are numbered with small red figures, the *voitures* and *cabriolets de place* on the contrary with larger yellow ones, so that they may be distinguished from the former at any time. Every morning the overseer of the stand inspects them, to ascertain whether they are in a fit state for service. The amount of fare is printed on parchment, and stuck up inside for the information of the public. Imposition on the part of the driver is severely punished.

(2) Yearly rewards are given to such drivers as have shown the greatest fidelity in restoring to the owners articles of value left in their car-

and without; and in case of any accident or insolence, immediate redress, and with little trouble, can always be had at the *Bureau de la Police pour les voitures publiques*, 31, rue Guénégaud. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to. No driver of any *voiture de place* is obliged to take a fare out of Paris to any distance, unless he chooses. The price must be agreed on beforehand. (1) An exception, however, is made to this rule in favour of the Hippodrome, the railroad stations outside the barriers, and the cemeteries, for which places fares are the same as within the walls of Paris.

Besides those for the interior service of Paris, there are vehicles of a different construction for the environs. Those which go to St. Cloud, Versailles, and St. Germain, constantly start from the Place du Carrousel. There are others, popularly called *coucous*, which generally hold nine persons, the driver sitting on a kind of box outside; they have no fixed charge, but it is generally moderate, except on festival occasions, when they increase it. Those for St. Denis, the valley of Montmorency, Enghien-les-Bains, etc., are to be found at the Plat d'Étain, rue St. Martin, and at the Faubourg St. Denis, No. 67. Those for Vincennes, and all the east, place de la Bastille. Those for Sceaux, and all the south, are at 9, rue d'Enfer. (2)

OMNIBUSES.—There are numerous sets of omnibuses established in Paris, which go to all parts of the town, and at all hours between 8 in the morning and 11 at night. We give below a list of these vehicles, with their names, the lines which they take, and the bureaux nearest the centre where they may be waited for. Their price is fixed at 6 sous, for all distances; and all of them correspond with similar vehicles crossing their own lines, by means of which persons wishing to deviate from the direct line of communication may do so, without any additional charge, by asking for a ticket, called *cachet de correspondance*.

riages. The amount restored in 1846 was 29,963 fr. in money and notes, besides other articles.

(1) The number of public carriages authorised by the police is 2670, which are thus classed:—733 cabriolets de place, 441 coupés, 913 fiacres, 125 voitures supplémentaires, 125 cabriolets de l'extérieur, and 333 omnibuses.—The taxes levied on these vehicles are—for a cabriolet 215 fr.; coupé 130 fr.; coach 150 fr.; supplementary vehicle 50 fr.; cabriolet de l'extérieur 115 fr.; omnibus 400 fr.—The amount levied by the city of Paris on these 2670 public carriages amounts to 432,532 fr. The expense of maintaining 85 offices for the superintendence of the various stands is 112,200 fr. It has been ascertained that the number of carriages circulating in the streets of Paris have increased in the last 15 years from 35,000 to 80,000.

(2) Other starting-places may be found by referring to ENVIRONS OF PARIS.

OMNIBUSES. From the Madeleine to Bercy, by the Boulevards and Quai de la Rapée.—From the Carrousel to Passy, by the Quais—From the Barrière du Roule to the Boulevard des Filles du Calvaire, by the rue St. Honoré, Carrousel, Quartiers St. Denis, St. Martin, and the Marais.—From the Rouen railroad station to the Bastille, by the Madeleine, and the Quartiers St. Honoré, St. Denis, and the Marais.—From the Odéon to the Barrière Blanche, by the faubourg St. Germain, Carrousel, and the faubourg Montmartre.—From the Boulevard de la Madeleine to the bridge of Neuilly, by the faubourg St. Honoré and the barrière du Roule.—Bureaux: Madeleine, Place du Carrousel, Bastille, and Odéon.

DAMES-RÉUNIES, comprising the Dames Françaises et Blanches.—From Grenelle to St. Laurent, by the Champ de Mars, the Esplanade des Invalides, rue St. Dominique, Pont Royal, Palais Royal, rue Montmartre, and Boulevard Poissonnière.—From the Place St. Sulpice to La Villette, by the rue St. André des Arts, the Pont St. Michel, and the rue and faubourg St. Martin.—Bureaux: rue St. Dominique, Palais Royal, and Porte St. Martin.

TRICYCLES. From the Porte St. Denis to the Barrière du Maine (Versailles railroad, left bank), by the Palais Royal, rues du Bac and Sèvres.—Bureaux: Banque, Place du Carrousel.

FAVORITES. From the Northern railway station to the Place St. Sulpice, by the Place des Victoires and Pont Neuf.—From the Barrière des Martyrs to the Gobelins, by the rue Montmartre, Pont Neuf, and Jardin des Plantes.—From the Barrière St. Denis to the Barrière d'Enfer, by the Palais de Justice.—From the Bains de Tivoli to the Barrière de Sèvre, by the rue Neuve des Petits-Champs, Place des Victoires, Pont Neuf, and rue de Sèvres.—Bureaux: rue Croix des Petits-Champs, rue de la Barillerie, Place Dauphine, and Bourse.

ORLÉANAISES. From the Place de l'Oratoire to the Barrière de la Rapée, by the Quais.—From the Louvre to the Barrière de l'Étoile and Neuilly, by the rue de Rivoli and Champs Élysées.

DILIGENTES. From the rue St. Lazare, No. 72, to the Barrière de Charenton, by the Quartiers St. Honoré and St. Antoine.—From the rue du 29 Juillet to Batignolles Monceaux, by the rues Duphot and de la Madeleine.—Bureaux: Bastille, rue de l'Arbre-Sec.

BÉARNAISES. From the Invalides to the Place de la Bastille, by the faubourg St. Germain and Ile St. Louis.—Bureau: Palais Royal.

CITADINES. From the Place Dauphine to Belleville, by the Place de Grève and rue du Temple.—From the Place des Petits-Pères to Belleville, by the Quartiers St. Martin and St. Denis.—Bureau: Quai aux Fleurs.

BATIGNOLAISES. From the Batignolles to the Cloître St. Honoré, by the rues de la Chaussée d'Antin and St. Roch.—Bureau: Chaussée d'Antin.

HIRONDELLES. From the rue de Lourcine to the Place Cadet, by the rue Mouffetard, the Ile St. Louis, the Marais, and Boulevard St. Denis.—From the Barrière de Rochechouart to that of St. Jacques, by the rue Montmartre, Bourse, rue St. Honoré, Pont au Change, Quartier St. Jacques, and Panthéon.—Bureau: Cloître St. Honoré.

PARISIENNES. From the extremity of Vaugirard to the Quai de la Grève, by the Place St. Sulpice, the rue de Seine, and the Pont Louis Philippe.—From the École Polytechnique to the Place Montholon, by the rue de Grenelle, Pont de la Concorde, and Chaussée d'Antin.—

From the Boulevard du Temple to the Barrière du Mont Parnasse, by the Porte St. Denis, Place des Victoires, Pont Neuf, and Croix Rouge.—Bureaux : rues de Grenelle, Royale St. Honoré, de l'Arbre Sec, and the rue Guénégaud.

GAZELLES. From the rue des Pyramides, Place du Carrousel, Pont Neuf, Quai de la Tournelle, Chemin de fer d'Orléans.

CONSTANTINES. From the Barrière de Longchamp, to La Villette, by the Avenue de Neuilly, Chaussée d'Antin, faubourg Montmartre, and rue Paradis, faubourg St. Denis.—Bureau : Embarcadère, rue St. Lazare.

Lines of omnibuses, called *Excellentes*, are established for regular communication along the exterior boulevards, from the Barrière de Belleville to those of Bercy and l'Étoile.

POST-OFFICE. — The administration of post-letters is conducted at the General Post-office in the rue Jean-Jacques Rousseau; also at 19 auxiliary bureaux, called *bureaux d'arrondissement*; situated as follows : — 4, place de la Bourse; 24, rue de Sèze; 59, rue de Ponthieu; 33, rue de Londres; 5, place Lafayette; 5, rue Bourdaloue; 23, rue de l'Échiquier; 7, rue Grange aux Belles; 29, boulevard Beaumarchais; 196, rue du Faubourg St. Antoine; 5, rue du Grand Chantier; at the Salpêtrière, boulevard de l'Hôpital; 35, rue des Fossés St. Victor; at the Hôtel de Ville; place de Grève; 12, rue Folie-Méricourt; 61, rue St. André des Arts; 2, rue de Beaune; 1, petite rue du Bac; and 12, rue St. Honoré; likewise at 268 smaller offices dependent on the preceding, called *Boîtes aux lettres*; and at 3 privileged bureaux; the bureau de la Maison du Roi, 10 bis, rue de Rivoli; the bureau at the Chambre des Pairs; and the bureau at the Chambre des Députés. The *Petite Poste* was established in 1760. The charge for a letter within Paris, not exceeding the weight allowed, is three sous. The *Boîtes aux lettres* of the letters for Paris are cleared 7 times a-day; viz. — 7 $\frac{1}{2}$ and 10 in the morning, at noon, and at 2, 3 $\frac{1}{2}$, 4 $\frac{1}{2}$, and 8 in the evening. The *Bureaux d'arrondissement* at 8 and 10 $\frac{1}{2}$ before noon, and at 12 $\frac{1}{2}$, 2 $\frac{1}{2}$, 4, 5, and 8 $\frac{1}{2}$ after. The box at the *General Post-office* at 5 $\frac{1}{2}$, 8 $\frac{1}{2}$, 9, and 11, in the morning, and at 1, 3, 5, 5 $\frac{1}{2}$, and 9 in the evening. The distributions of letters take place at 7, 9 $\frac{1}{2}$, 12, 2, 4, and 6 o'clock. On Sundays and holidays, the 6th and 7th clearances of the boxes do not take place, and the same is the case with the 6th distribution, but the last clearance is fixed for the *Boîte aux lettres* at 5 $\frac{1}{2}$ in the evening, for the *bureaux d'arrondissement* at 6, and the General Post-office at 6 $\frac{1}{2}$ in the evening.

Letters for foreign countries, and for the departments, are in time at the *boîtes* till 3 $\frac{1}{2}$ o'clock, at the *bureaux d'arrondissement* till 4, and at the Exchange and General Post-office till 5 o'clock, except on Sundays and holidays; the General

Post-office then close at 3 o'clock, letters being received there till that hour, and till half-past 2 at the Exchange and at all the other quarters of Paris.

The Government has lately contracted with the different railway companies for carrying the mail-bags. By these contracts two (and to some places more) general posts a-day, both for departure and delivery, have been established, not only for the *banlieue* but for many places within 300 kilomètres (200 miles) and more from Paris. To save time, the carriages destined for the service of the post are contrived so as to accommodate clerks and sorters, who do their work while travelling.

Letters cannot be franked at the *boîtes*, except for Paris and the department of the Seine. They must be franked as far as the French frontier for Spain and Portugal, United States (through France), Turkey in Asia, and Egypt. Smyrna and Alexandria are exceptions. Letters must be franked the whole way for the French, Spanish, and Portuguese colonies, the United States (through England), and South America.

Letters for England arrive in London the next day but one. (1) Letters from England reach Paris in the same time, and are received every day except Tuesday, a blank caused by the London post-office being closed on Sunday. By the treaty lately concluded between the two governments for the reduction of postage, 1 fr., or 10d., is fixed as the postage of a single sheet, weighing 7 $\frac{1}{2}$ grammes, between London and Paris. (2) From 7 $\frac{1}{2}$ to 10 grammes 30 sous; 10 to 15 grammes 2 fr.; 15 to 20 grammes 50 sous; and for every additional 5 grammes 10 sous. Letters may or may not be franked throughout. Half the postage may be paid, leaving the other half to be discharged by the correspondent. The inhabitants of the two countries may send from one country to the other letters termed registered or recommended letters (money letters), the postage on which is, at least, double, and must always be paid in advance. This may also be done for France and some parts of the Continent. Packets with open ends, containing patterns of merchandise, are admitted to this privilege, at reduced rates of postage.

Letters can be transmitted between Brighton and Dieppe, Southampton and Havre, in addition to Dover and Calais.

Letters for France, or for foreign countries, can be paid for at any of the head offices. It is not permitted to enclose coin; but at the general post-office and bureaux d'arrondissement

(1) Letters for London put into the Post-office in Paris on Saturday are delivered the same day as those put in on Friday, as there is no delivery in London on Sunday.

(2) The thick letter-paper used in England is consequently liable to an additional postage in France.

money for any part of France is received, on paying two per cent., and seven sous for a stamped draft, when the sum exceeds 10 fr.

A foreigner may have his letters directed to him *poste restante*, Paris, or at any other town where he intends to go. The *poste restante* is open daily from 8 A.M. to 7 P.M., except on Sundays and festivals, when it closes at 5 P.M. On the party applying at the post-office, and showing his passport or card, the letter will be delivered; but the best way is to have them addressed to the care of a friend, or some established house. There is at the post-office the *Bureau des Rebuts*, where letters mis-addressed or unclaimed remain a certain time, never more than 4 months; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer. Open daily from 9 A.M. to 4 P.M., but closed at 2 P.M. on Sundays and festivals.

Journals, periodical publications, and other works, are sent under a band by post, at the rate of 4 centimes per sheet for France, and 8 for those foreign countries where a similar arrangement exists. The bureau, which is a special one at the General Post-office, is open from 5 $\frac{1}{2}$ A.M. to 5 P.M.; on Sundays and holidays it is closed at 2 P.M. (1) The mails leave Paris daily at 6 in the evening. Letters for Cuba, Chagres, Bolivia, Chili, the Equator, Peru, and the islands of the Pacific, leave Paris for London, on the 14th; for Calcutta, Ceylon, Madras, and Bombay on 8th and 25th of each month.

APARTMENTS, HOTELS, ETC. — Although there is no difficulty in procuring lodgings in Paris to suit the dimensions of every purse, furnished apartments in private houses are by no means so numerous as in London, the place of lodging-houses of this description, upon which so large a part of the comfort and accommodation of the stranger in London depends, being supplied in Paris by private hotels, which, under the name of *maisons meublées*, contain every grade of lodging, from complete apartments for families, including separate kitchens (a convenience worth mentioning, as in London very few houses have more than one), to a single bedroom. If the silence and

(1) The last published receipts of the Post-office for ten years give the following results:—in 1836, total, 37,405,510 fr.; in 1837, 40,382,368 fr.; in 1838, 42,242,870 fr.; in 1839, 44,131,234 fr.; in 1840, 46,105,736 fr.; in 1841, 48,042,439 fr.; in 1842, 48,897,226 fr.; in 1843, 48,777,847 fr.; in 1844, 50,378,594 fr.; in 1845, 53,968,250 fr. In 1821, the receipts were only 24,000,000 fr. In 1842, there passed through the Post-office 99,282,163 letters; in 1843, 100,804,500; in 1844, 100,361,269; in 1845, 108,409,629. The total sum paid for the transmission of journals and periodicals in 1845 was nearly 3,000,000 fr. They were in number 69,964,755. The total number of post-offices in France in 1847 was 3582.

quietude of these abodes be not quite so home-like as in an English lodging-house, the traveller finds, perhaps, compensation in the more perfect freedom he enjoys, his entrances, and exits, and his visitors, being quite free from the prying notice or surveillance which forms an unpleasant feature in lodgings in London. *Maisons meublées* are generally occupied by travellers who come to sojourn in Paris for some little time; for, if the *voyageur* proposes only to remain a few days, it is scarcely worth while to quit the hotel at which he happens to put up, should he find the accommodation satisfactory. Of hotels there is a great abundance in Paris, from the most luxurious down to those of the very humblest description. The charges are in general reasonable, and in these the traveller will be able to find lodgings, by the night, week, or month. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. (1) There are several boarding-houses upon different scales of charge, both French and English. Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be procured from upholsterers, or purchased cheap at second-hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris. (2) Whatever hotel the traveller may fix himself in, it is not necessary that he should take his meals there; he will always find a coffee-house or restaurant in the neighbourhood, where he may breakfast or dine, or from whence he may be served in his own rooms. The *table-d'hôte*, if there be one in his hotel, is generally the cheapest. Restaurateurs and *traiteurs* charge rather more for the dinners they send out than for those served on the spot. To an English traveller no hotel in Paris offers so many advantages as Meurice's, 42, rue de Rivoli. It is situated in a fine and agreeable spot, facing the palace and garden of the Tuileries. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the *table-d'hôte* or in their own rooms. A list contains the charge for every article, servants, etc. The bill is sent in every week. Great regularity prevails in forwarding and delivering letters, and information of every kind is furnished. Couriers, interpreters, and return carriage for all parts, may be obtained.

(1) The average number of hotels and furnished houses in Paris is 5700, affording accommodation to an average number of 80,000 persons.

(2) For laws and regulations concerning the letting and hiring of apartments, etc., as far as they affect foreigners, see *Laws of France affecting British Residents*, in Okey's *Digest* vo., 10 fr.

For other hotels and boarding-houses see DIRECTORY.

SERVANTS. — In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 5 or 6 francs a-day, as they board themselves. They are called *valets-de-place*, and we cannot too strongly advise travellers to take one, as he will be found to save them a great deal of time and much trouble.

INTERPRETERS. — There are in Paris interpreters of every language, also offices kept by sworn translators.

COMMISSIONNAIRES. — Porters, under this name, and distinguished by a numbered brass plate, are found at the corners of all principal streets. Letters or parcels may be safely entrusted to them, and their charges vary, according to weight or distance, from 10 to 30 sous. A company called *Messagers Parisiens*, having branch establishments in all quarters of the town, furnishes porters to execute commissions, saw firewood, remove furniture, etc., at greatly reduced prices.

RESTAURATEURS AND TRAITEURS. — Among the many remarkable differences which present themselves to the English traveller between London and Paris, few strike him so forcibly as in these establishments. From the appearance of the principal restaurateurs between the hours of five and eight, the stranger would conclude that society in the gay capital of France live entirely in public. This is not exactly the case, though nothing is more common than for a great part of the Parisian community, including persons of the first distinction, to dine occasionally at a restaurateur's. In fact, Paris no where presents to the eye of the foreigner a scene more elegant or agreeable than one of these splendid saloons in the first establishments, fitted up as they are and decorated in a style of the highest taste and luxury, and crowded with a brilliant company of both sexes, all partaking the pleasures of the table and society. No resident of Paris can be said to do the honours of the capital properly to his visiting friends if he neglect to give them a dinner at one of these sumptuous establishments. If in summer, the Amphytrion will probably select the Boulevards as the scene of his hospitalities; in this case we strenuously advise a morning visit to the restaurateur's, in order to bespeak a table at one of the windows. By this precaution the inviter enables his guests to gratify two senses instead of one—the eye as well as the palate—adding to the pleasures of the table the sight of one of the most pleasingly animated panoramas that all Europe can afford; for the evening scene of the Boulevards in this fashionable part of Paris, with its well-dressed crowds, seated in groups or promenading, its verdant trees, and its thou-

sand lights, form altogether a coup d'œil, than which it is difficult to imagine anything more fairy-like or enchanting. Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and prepared a room for refreshments, placing over the door the following parody of a passage in Scripture : — “Venite ad me omnes qui *stomacho* laboratis, et ego RESTAURABO VOS.” This attempt was successful; and afterwards, when the Revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. Ladies frequent the restaurants as well as the cafés. In these houses there are generally private rooms called *cabinets de société*, in which two friends or a party may dine in private. Besides the principal and second-rate restaurateurs, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for 2 francs. In the vicinity of the Palais Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. The last of these prices will procure soup, 2 dishes at choice, a dessert, bread, and a modicum of wine. There is also another class of cooks in Paris, called *traiteurs*, or petty restaurateurs, whose principal business is to send out dishes, or dinners ready dressed, to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur* to be supplied, for a fixed period, with a certain number of dishes daily, at any hour agreed upon. One may also dine at some of these places, but it is not considered *comme il faut*. The restaurants are nearly as numerous as the cafés, and some even of the minor ones are very splendid. It is customary to retire immediately after dinner to a Café, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over the wine as in England. Coffee may be had at the restaurants, but it is generally not so good. We refer the Reader to the *Preface* where he will find a list of the best dishes in French cookery. The principal restaurants are Very, Véfour, les Trois Frères Provençaux, Périgord, and Café Corazza, all in the Palais Royal; Café de Paris, Maison Dorée, and Café Anglais, boulevard des Italiens; also the *British Tavern*, 104, rue Richelieu. For list of other restaurants, as also taverns where English fare may be had, see DIRECTORY.

CAFÉS. — The first café in Paris was established by an Armenian in 1697, and was greatly frequented. These establishments multiplied rapidly under the reign of Louis XV., and became celebrated as the favourite resort of distinguished indivi-

duals. At present they are to be found in every quarter of the capital. These establishments rank among the most remarkable features which distinguish Paris to the eye of a stranger from almost all other capitals, for perhaps in no city in the world are they decorated with any approach to the same costliness and splendour with which they are for the most part got up here. Exceptions to this general expensive style of decoration lavished upon them are of course to be found, but on the western Boulevards, and other fashionable parts of the town, it is difficult to fancy any thing more tastefully brilliant than the fitting up of the Parisian coffee-rooms. When lighted up at night, the effect, either seen from the exterior or within, is perfectly dazzling. At the outside chairs and small tables are placed for the accommodation of the company, where they enjoy the cool of the evening, and witness the animated scene passing around them; while in the interior, look in what direction you may, after you have entered most of them, and you see yourself reflected by mirrors, remarkable for their size and number; you find yourself bewildered with the blaze of light, amidst the confused glitter of gilding, painting, and glass; the eye is dazzled with gorgeousness, and the effect is heightened by the degree of taste and luxury displayed in the fitting up. Here it is, in these spacious rooms, resplendent with decoration and brilliant with light, that the character of the French people may be seen, amongst the numerous guests which nightly crowd together to amuse and to be amused. At almost all these places coffee, chocolate, tea, ices, liqueurs, etc., are to be obtained; as well as *déjeuners à la fourchette*, either hot or cold, with all sorts of substantial food and wines; but dinners and suppers are generally to be had only at the restaurateurs'. Among the privileges which the gentler sex enjoy in Paris, from which they are debarred by the ungallant customs of England, is the advantage of being able to visit these establishments, either in society or alone, without attracting observation. As many continental habits are gradually finding their way into the British metropolis, we trust that this one, which is dictated as much by good sense and indeed humanity itself as politeness, will speedily receive the honours of denizenship.—Those establishments (it may be necessary to inform the stranger) where the word *estaminet* is written up, and in which smoking is allowed, are not of course eligible places for ladies to visit. Their charges do not much vary, and all of any degree of respectability are kept with an attention to cleanliness, that has become almost proverbial. The most splendid and attractive are the café Pierront, boulevard Poissonnière; café Cardinal, and café Tortoni, boulevard des Italiens; café de la Banque,

place des Victoires; café de Foy, and café Corazza, Palais Royal, café Véron, corner of the rue Vivienne and the boulevard. A list of other cafés will be found in the DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. Galignani and Co., No. 18, rue Vivienne (bottom of the courtyard), which is conducted on a most extensive scale. The reading-room is spacious and handsome, well lighted and aired. The tables are covered with all the European newspapers and periodical publications worthy of notice, and there are upwards of 20,000 volumes in all languages. Contiguous to the room is a garden, for the use of the subscribers. The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of *ennui* may pass their hours with pleasure and advantage. The terms of subscription are—per day, 10 sous; a fortnight, 5 francs; a month, 8 fr. The *Circulating Library* of Messrs. Galignani is conspicuous among all others for its excellent selection and great number of volumes. The subscription is by the fortnight or month.

CERCLES.—These are societies conducted on similar principles to the clubs of London, the members subscribing for the support of a magnificent apartment, in which they assemble for the purpose of conversation and of reading the papers; card and billiard playing to a great extent is carried on in them. Members may also dine. To be admitted, the candidate must be proposed by a member, and ballotted for, as in London; they are intended principally for French society, and few foreigners belong to them, since their stay in Paris is generally short. The best are: the French Jockey Club, 2, rue Grange Batelière and the boulevards; the cercle des Échecs, at the Café de la Régence, place du Palais Royal; the *Ancien Cercle*, 14, boulevard Montmartre: the *Cercle des Arts*, rue de Choiseul, corner of the boulevards; *Cercle de l'Union*, 28, rue de Grammont; *Cercle du Commerce*, 2, rue Lepelletier; *Cercle Agricole*, 25, quai Voltaire; *Athénée Royal*, 2, rue de Valois.

MONETARY SYSTEM.—Accounts are kept in France in francs, each of 10 decimes or 100 centimes. The modern gold coins are pieces of 40 fr. and 20 fr. The silver coins are 5 fr., 2, 1, $\frac{1}{2}$, and $\frac{1}{4}$ fr. The copper coins are 1 decime, or 2 sous, pieces of 5 centimes, or 1 sou, and of 1 centime. (1) In the monetary

(1) Before 1795 accounts were kept in livres, of 20 sous, or 240 deniers; the terms livres and francs for many years were used indiscrimi-

system of France, the coins, if accurately minted, may serve also as weights. Thus, 5 francs in copper, 200 in standard silver, or 3100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 franc weighs 5 grammes, and any other piece in the above proportion. The gold coins of 20 francs and 40 francs, struck under the government of Bonaparte, were called *napoleons* and *double napoleons*; and such is the force of habit, that these, as well as pieces of the same value struck since 1814, continue to be so called. They are also designated "*pièces de vingt francs*" and "*pièces de quarante francs*." The silver coins of 5 francs are frequently called "*pièces de cent sous*;" pieces of 2 francs "*pièces de quarante sous*," and so on. The only notes issued by the Bank of France are of 200, 500, and 1000 fr. These are convertible into silver at the Bank, without discount, except the charge of 3 sous for the bag which contains the change; or, at a small premium, into silver, but much greater in gold, at the different money-changers' shops. (1) The French money being divided into decimal parts, in reckoning, instead of 25 sous it is said 1 fr. 25 c.; instead of 30 sous, 1 fr. 50 c., and so on. The gold as well as silver coins of France contain 1-10th alloy. When the course of exchange is at par between France and England, 25 fr. are considered equal to the pound sterling; but at Paris and the principal towns of France, it is now 25 fr. 50 c. for £1: yet it varies, especially in the smaller towns. The following table will be of great service for the ready conversion of English money into French, at any of the usual rates of exchange:—

minately, although 80 of the old livres were worth about 81 francs of the present coin. The double louis was rated at 48 livres; the simple louis at 24 livres; the large crown-piece, or *écu*, at 6; and the small one, or *petit écu*, at 3 livres. Pieces of 30 sous and 15 sous, made of mixed metal, were still in circulation a few years ago, but by a law passed in 1840 they were ordered to be withdrawn, as also some pieces called six liards. The total value of the mass to be replaced by a uniform decimal copper coinage was stated by a committee, on the subject, as reaching 76,840,000 fr., and its estimated weight 18,000,000lb. The amount of gold and silver coin in France, in Jan. 1846, was 4,821,246,861 fr.; viz. gold, 1,167,441,720 fr.; silver, 3,653,805,142 fr., not including about 106,327,255 fr. of 5 franc pieces bearing the *Hercules*, and coined previous to 1803.

(1) The gold coinage in France not being in sufficient quantity, while on account of its portability it is much sought after, is always at a premium of from 7 fr. to 14 fr. the 1000 fr.

BRITISH CURRENCY

£	25f.	25f. 25c.	25f. 30c.	25f. 35c.	25f. 40c.	25f. 45c.
1000	25,000 »	25,250 »	25,300 »	25,350 »	25,400 »	25,450 »
800	20,000 »	20,200 »	20,240 »	20,280 »	20,320 »	20,360 »
600	15,000 »	15,150 »	15,180 »	15,210 »	15,240 »	15,270 »
500	12,500 »	12,625 »	12,650 »	12,675 »	12,700 »	12,725 »
400	10,000 »	10,100 »	10,120 »	10,140 »	10,160 »	10,180 »
300	7,500 »	7,575 »	7,590 »	7,605 »	7,620 »	7,635 »
200	5,000 »	5,050 »	5,060 »	5,070 »	5,080 »	5,090 »
100	2,500 »	2,525 »	2,530 »	2,535 »	2,540 »	2,545 »
50	1,250 »	1,262 50	1,265 »	1,267 50	1,270 »	1,272 50
40	1,000 »	1,010 »	1,012 »	1,014 »	1,016 »	1,018 »
30	750 »	757 50	759 »	760 50	762 »	763 50
20	500 »	505 »	506 »	507 »	508 »	509 »
10	250 »	252 50	253 »	253 50	254 »	254 50
9	225 »	227 25	227 70	228 15	228 60	229 5
8	200 »	202 »	202 40	202 80	203 20	203 60
7	175 »	176 75	177 10	177 45	177 80	178 15
6	150 »	151 50	151 80	152 10	152 40	152 70
5	125 »	126 25	126 50	126 75	127 »	127 25
4	100 »	101 »	101 20	101 40	101 60	101 80
3	75 »	75 75	75 90	76 5	76 20	76 35
2	50 »	50 50	50 60	50 70	50 80	50 90
1	25 »	25 25	25 30	25 35	25 40	25 45
shil. 10	12 50	12 62	12 65	12 67	12 70	12 72
9	11 25	11 36	11 38	11 40	11 43	11 45
8	10 »	10 10	10 12	10 14	10 16	10 18
7	8 75	8 83	8 85	8 87	8 89	8 90
6	7 50	7 57	7 59	7 60	7 62	7 63
5	6 25	6 31	6 32	6 33	6 35	6 36
4	5 »	5 5	5 6	5 7	5 8	5 9
3	3 75	3 78	3 79	3 80	3 8	3 81
2	2 50	2 52	2 53	2 53	2 54	2 54
1	1 25	1 26	1 26	1 26	1 27	1 27

REDUCED INTO FRANCS.

£	25f. 50c.	25f. 55c.	25f. 60c.	25f. 65c.	25f. 70c.	25f. 75c.
1000	25,500 »	25,550 »	25,600 »	25,650 »	25,700 »	25,750 »
800	20,400 »	20,440 »	20,480 »	20,520 »	20,560 »	20,600 »
600	15,300 »	15,330 »	15,360 »	15,390 »	15,420 »	15,450 »
500	12,750 »	12,775 »	12,800 »	12,825 »	12,850 »	12,875 »
400	10,200 »	10,220 »	10,240 »	10,260 »	10,280 »	10,300 »
300	7,650 »	7,665 »	7,670 »	7,585 »	7,700 »	7,715 »
200	5,100 »	5,110 »	5,120 »	5,130 »	5,140 »	5,150 »
100	2,550 »	2,555 »	2,560 »	2,565 »	2,570 »	2,575 »
50	1,275 »	1,277 50	1,280 »	1,282 50	1,285 »	1,287 50
40	1,020 »	1,022 »	1,024 »	1,026 »	1,028 »	1,030 »
30	765 »	766 50	768 »	769 50	771 »	772 50
20	510 »	511 »	512 »	513 »	514 »	515 »
10	255 »	255 50	256 »	256 50	257 »	257 50
9	229 50	229 95	230 40	230 85	231 30	231 75
8	204 »	204 40	204 80	205 20	205 60	206 »
7	178 50	178 85	179 20	179 55	179 90	180 25
6	153 »	153 30	153 60	153 90	154 20	154 50
5	127 50	127 75	128 »	128 25	128 50	128 75
4	102 »	102 20	102 40	102 60	102 80	103 »
3	76 50	76 65	76 80	76 95	77 10	77 25
2	51 »	51 10	51 20	51 30	51 40	51 50
1	25 50	25 55	25 60	25 65	25 70	25 75
shil. 10	12 75	12 77	12 80	12 82	12 85	12 87
9	11 47	11 49	11 52	11 54	11 56	11 58
8	10 20	10 22	10 24	10 26	11 28	10 30
7	8 92	8 94	8 96	8 98	9 »	9 1
6	7 65	7 66	7 68	7 70	7 71	7 72
5	6 37	6 38	6 40	6 42	6 43	6 44
4	5 10	5 11	5 12	5 13	5 14	5 15
3	3 82	3 83	3 84	3 85	3 85	3 87
2	2 55	2 55	2 56	2 57	2 57	2 58
1	1 27	1 27	1 28	1 28	1 29	1 29

WEIGHTS, MEASURES, ETC.—The present *metrical* or *decimal* system, partially established in 1795, and confirmed by a special law, in operation from the 1st of January, 1840, is adopted permanently, to the exclusion of all others; and parties using the old weights and measures are liable to prosecution. This enforced uniformity had been tried before by the republican governments, but habit prevailed over their ephemeral laws, and even at present its adoption has encountered much difficulty, notwithstanding the advantages presented by its simplicity over the system it is intended to supersede, but which is still pertinaciously adhered to in most parts of the country. The basis adopted for all measures and weights is the *mètre*, which is the ten-millionth part of the distance from the pole to the equator. This is adopted as the unit of length, and from which, by decimal multiplication and division, all other measures are derived. The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Méchain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The *mètre* is equal to 39.371 English inches.

The following tables, from the *Annuaire du Bureau des Longitudes*, give the comparative values of the French and English weights and measures, in the decimal system. (1)

(1) The ancient standard weight of France was the *poids de marc*. The *livre* or pound, now " $\frac{1}{2}$ kilo," was divided into 2 marcs = 16 oz. = 128 gros = 9,216 grains; equal to 0.4895 kilos. French, or 7.555 grains English. The corn-measure of Paris was the *muid*, divided into 12 setiers, or 144 boisseaux. The setier equalled 1.56 hectolitre, or 4.427 English bushels. The principal measure for wine was also the *muid*, divided into 144 quarts, or 288 pintes. The pinte answered to 0.931 litre, or 0.2459 English gallon, being about an English quart. The old French foot was divided into 12 inches 144 lines, or 1.828 points, and equalled 0.32484 mètres, or 12.7893 English inches. The *aune* of Paris was 1.1888 *mètre*, or, 46.85 English inches. The *toise*, or fathom, was 6 old feet, equal to 1.949 *mètre*, or 6.395 English feet. The mile was 1000 toises = 1949.036 mètres, or 1 English mile, 1 furlong, 28 poles. The *lieue*, or league, legal road measure, was 2000 toises. The *arpent*, or acre, was mostly 100 square perches, but the perch varied in different provinces. There was also a mixed system between the new and old, called the *système usuel*, having the *mètre* as the standard, but with binary divisions. As this has also been abolished by law, we need only mention that the *toise usuelle* (of 2 mètres) equalled $6\frac{3}{4}$ feet English, and the *aune* 3 feet $11\frac{3}{4}$ inches English, with their several subdivisions into *inches* and *lines*. The *boisseau usuel* was $\frac{1}{8}$ hectolitre, or 0.35474 bushel English. The *litron* was 2 1-19 English pints. Apothecaries used to compound by the *système usuel*, and diamonds were weighed by carats, each of 2.01 décigrammes, or 3 1-10 grains, English. The old pound weight of France, still spoken of, but now never used, was 1 lb. 1 10-16 oz. English, and the *quintal métrique*— 1 cwt. 3 qrs. 24 lb. 8 oz.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of Length.</i>		
Myriamètre....	10,000 mètres.....	6.2138 miles.
Kilomètre.....	1,000 mètres.....	1093.633 yards.
Décamètre.....	10 mètres.....	10.93633 yards.
Mètre.....	Fundamental unit of weights and measures. It is the 1-10,000,000th part of the arc of the me- ridian from the pole to the equator.....	3.2808992 feet, or 1.093633 yard.
Décimètre....	1-10th of a mètre.....	3.937079 inches.
Centimètre....	1-100th of a mètre.....	0.393708 inch.
Millimètre....	1-1000th of a mètre.....	0.03937 inch.
<i>Superficial Measures.</i>		
Hectare.....	10,000 square mètres.....	2.471143 acres.
Are.....	100 square mètres.....	0.098845 rood.
Centiare.....	1 square mètre.....	1.196033 square yard.
<i>Measures of Capacity.</i>		
Kilolitre.....	1 cubic mètre, or 1000 cu- bic décimètres.....	220.09668 gallons.
Hectolitre....	100 cubic décimètres.....	22.00967 gallons.
Décalitre....	10 cubic décimètres.....	2.20097 gallons.
Litre.....	1 cubic décimètre.....	0.22009 gallon, or 1.760773 pint.
Décilitre.....	1-10th cubic décimètre..	0.17608 pint.
<i>Measures of Solidity.</i>		
Stère.....	1 cubic mètre.....	35.31658 cubic feet.
Décistère....	1-10th cubic mètre.....	3.53166 cubic feet.
<i>Weights.</i>		
Millier.....	1000 kil., or 1 French ton.	19.7 cwt.
Quintal.....	100 kilogrammes.....	1.97 cwt.
Kilogramme..	Weight of 1 cubic déci- mètre of water of the temperature of 4° (Cent.) or 39° 12' (Fahrenheit)..	2.6803 lb. troy, or 2.2055 lb. avoirdupois.
Hectogramme.	1-10th of kilogramme....	3.2 ounces troy.
Decagramme..	1-100th of kilogramme...	3.52 ounces avoirdupois.
Gramme.....	1-1000th of kilogramme..	6.43 pennyweights troy.
Décigramme..	1-10,000th of kilogramme.	15.438 grains troy.
		0.643 pennyweight.
		0.032 ounce troy.
		1.5438 grain troy.

It may assist the memory to observe that the terms for multiplying are Greek and those for dividing, Latin.

ENGLISH MEASURES AND WEIGHTS COMPARED WITH FRENCH.

Long Measure.

Inch (1-36th of yard).	2.539954	centimètres.
Foot (1-3d of yard).	3.0479449	décimètres.
Imperial yard.	0.91438348	mètre.
Fathom (2 yards).	1.82876696	mètre.
Pole or perch (5 1/2 yards).	5.02911	mètres.
Furlong (220 yards).	201.16437	mètres.
Mile (1760 yards).	1609.3149	mètres.

Square Measure.

Square yard.	0.836097	sq. mètre.
Rod (square perch).	25.291939	sq. mètres.
Rood (1210 square yards).	10.116775	ares.
Acre (4840 square yards).	0.404671	hectare.

Measures of Capacity.

Pint (1-8th of gallon).	0.567932	litre.
Quart (1-4th of gallon).	1.135864	litre.
Imperial gallon.	4.54345797	litres.
Peck (2 gallons).	9.0869159	litres.
Bushel (8 gallons).	36.347664	litres.
Sack (3 bushels).	1.09043	hectolitre.
Quarter (8 bushels).	2.907813	hectolitres.
Chaldron (12 sacks).	13.08516	hectolitres.

Troy Weight. (1)

Grain (1-24th of pennyweight).	0.065	gramme.
Pennyweight (1-20th of ounce).	1.555	gramme.
Ounce (1-12th of pound troy).	31.091	grammes.
Imperial pound troy.	0.373096	kilogramme.

Avoirdupois Weight.

Dram (1-16th of ounce).	1.771	gramme.
Ounce (1-16th of pound).	28.338	grammes.
Imperial pound avoirdupois.	0.4534	kilogramme.
Quintal or hundred-weight (112 lb.).	50.78	kilogrammes.
Ton (20 quintals or hundred-weights).	1015.65	kilogrammes.

The following tables, drawn up with the greatest care, will be found very useful for purposes of ready calculation. Some of them are superseded by the system we have just given, but they will nevertheless be found occasionally of use.

(1) The weights, though not perfectly exact, are sufficiently so for all but strictly mathematical purposes.

French Kilogrammes into English Pounds (avoirdupois).

Kil.	E. Pds.	Kil.	E. Pds.	Kil.	E. Pds.	Kil.	E. Pds.	Kil.	Eng. Pds.
1	2.206	14	30.880	27	59.554	40	88.228	300	661.714
2	4.411	15	33.086	28	61.760	41	90.434	400	882.286
3	6.617	16	35.291	29	63.966	42	92.640	500	1,102.857
4	8.823	17	37.497	30	66.171	43	94.846	1,000	2,205.714
5	11.028	18	39.703	31	68.377	44	97.051	2,000	4,411.429
6	13.234	19	41.908	32	70.583	45	99.257	3,000	7,617.143
7	15.440	20	44.114	33	72.788	46	101.463	4,000	8,822.857
8	17.646	21	46.320	34	74.994	47	103.668	5,000	11,028.571
9	19.851	22	48.526	35	77.200	48	105.874	10,000	22,057.143
10	22.057	23	50.731	36	79.405	49	108.080	20,000	44,114.286
11	24.263	24	52.937	37	81.611	50	110.286	30,000	66,171.429
12	26.468	25	55.143	38	83.817	100	220.571	40,000	88,228.572
13	28.674	26	57.348	39	86.023	200	441.153	50,000	110,285.715

French Pounds into English Pounds (avoirdupois).

Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.
1	1.080	14	15.116	27	29.152	40	43.188	300	323.913
2	2.159	15	16.196	28	30.232	41	44.268	400	431.884
3	3.239	16	17.275	29	31.312	42	45.348	500	539.855
4	4.319	17	18.355	30	32.391	43	46.427	1,000	1,079.710
5	5.398	18	19.435	31	33.471	44	47.507	2,000	2,159.420
6	6.478	19	20.514	32	34.551	45	48.587	3,000	3,239.130
7	7.558	20	21.594	33	35.630	46	49.666	4,000	4,318.840
8	8.638	21	22.674	34	36.710	47	50.746	5,000	5,398.550
9	9.717	22	23.754	35	37.790	48	51.826	10,000	10,797.100
10	10.797	23	24.833	36	38.869	49	52.906	20,000	21,594.200
11	11.877	24	25.913	37	39.993	50	53.985	30,000	32,391.300
12	12.956	25	26.949	38	41.029	100	107.971	40,000	43,188.400
13	14.036	26	28.072	39	42.109	200	215.942	50,000	53,985.500

French Hectolitres into English Bushels.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bushels.
1	2.838	13	36.893	25	70.948	37	105.002	49	139.057
2	5.676	14	39.731	26	73.785	38	107.840	50	141.895
3	8.514	15	42.568	27	76.623	39	110.678	100	283.791
4	11.352	16	45.406	28	79.461	40	113.516	200	567.581
5	14.189	17	48.244	29	82.299	41	116.354	300	851.372
6	17.027	18	51.082	30	85.137	42	119.192	400	1,135.162
7	19.865	19	53.920	31	87.975	43	122.030	500	1,418.953
8	22.703	20	56.758	32	90.813	44	124.868	1,000	2,837.906
9	25.541	21	59.596	33	93.651	45	127.706	2,000	5,675.812
10	28.379	22	62.434	34	96.489	46	130.544	3,000	8,513.718
11	31.217	23	65.272	35	99.327	47	133.381	4,000	11,351.624
12	34.055	24	68.110	36	102.165	48	136.219	5,000	14,189.531

French Hectares into English Acres.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.
1	2.471	8	19.769	15	37.067	40	98.846	200	494.229
2	4.942	9	22.240	16	39.538	50	123.557	300	741.343
3	7.413	10	24.711	17	42.009	60	148.268	400	988.457
4	9.884	11	27.182	18	44.480	70	172.980	500	1,235.571
5	12.356	12	29.654	19	46.952	80	197.691	1,000	2,471.143
6	14.827	13	32.125	20	49.423	90	222.403	2,000	4,942.286
7	17.298	14	34.596	30	74.134	100	247.114	5,000	12,355.715

French Kilomètres and Myriamètres into English Miles, etc.

Kilom.	Eng. miles.	Furlongs.	Yds.	Kilom.	Eng. miles.	Furlongs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1 myria.	6	1	156
4	2	3	192	2	12	3	92
5	3	0	185	3	18	5	10
6	3	5	178	4	24	6	160
7	4	3	171	5	31	0	90

French Lieues de Poste into English Miles and Yards.

L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.
1 2	743.061	11 26	1,133.671	30 72	1,171.832	400	968 1,544.428
2 4	1,486.122	12 29	116.732	40 96	1,562.443	500	1,211 170.535
3 7	469.183	13 31	859.794	50 121	193.053	600	1,453 556.642
4 9	1,212.244	14 33	1,602.855	60 145	583.664	700	1,695 942.749
5 12	195.305	15 36	585.916	70 169	974.275	800	1,937 1,328.856
6 14	938.366	16 38	1,328.977	80 193	1,364 886	900	2,179 1,714.963
7 16	1,681.427	17 41	312.038	90 217	1,755.496	1,000	2,422 341.070
8 19	664.488	18 43	1,055.099	100 242	386.107	2,000	4,844 682.140
9 21	1,407.549	19 46	38.160	200 484	772 214	3,000	7,266 1,023.210
10 24	390.610	20 48	781.221	300 726	1,158.321	5,000	12,110 1,705.350

French Litres into English Gallons.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.264	13	3.434	25	6.605	37	9.775	49	12.945
2	0.526	14	3.699	26	6.869	38	10.039	50	13.209
3	0.792	15	3.963	27	7.133	39	10.303	100	26.419
4	1.057	16	4.227	28	7.397	40	10 567	200	52.837
5	1.321	17	4.491	29	7.661	41	10.832	300	79.256
6	1.585	18	4.755	30	7.925	42	11.096	400	105.674
7	1.849	19	5.019	31	8.190	43	11.360	500	132.093
8	2.113	20	5.284	32	8.454	44	11.624	1,000	264.186
9	2.378	21	5.548	33	8.718	45	11.888	2,000	528.372
10	2.642	22	5.812	34	8.982	46	12.152	3,000	792.558
11	2.906	23	6.076	35	9.246	47	12.417	4,000	1,056.744
12	3.170	24	6.340	36	9.511	48	12.681	5,000	1,320.930

French Toises into English Feet and Inches.

Tois.	Feet.	Inch.	Tois.	Feet.	Inch.	Tois.	Feet.	Inch.	Tois.	Feet.	Inch.
1	6	4.735	11	70	4.086	30	191	10.053	400	2,557	10.040
2	12	9.470	12	76	8.821	40	255	9.404	500	3,197	3.550
3	19	2.205	13	83	1.556	50	319	8.755	600	3.836	9.060
4	25	6.940	14	89	6.291	60	383	8.106	700	4,476	2.570
5	31	11.675	15	95	11.026	70	447	7.457	800	5,115	8.030
6	38	4.410	16	102	3.761	80	511	6.808	900	5,755	1.590
7	44	9.146	17	108	8.497	90	575	6.159	1,000	6,394	7.100
8	51	1.881	18	115	1.232	100	639	5.510	2,000	12,789	2.200
9	57	6.616	19	121	5.967	200	1,278	11.020	3,000	19,183	9.300
10	63	11.351	20	127	19.702	300	1,918	4.530	4,000	25,578	4.400

French "Aunes de Paris" into English Yards.

Aun.	Yds.	Aun.	Yds.	Aun.	Yds.	Aun.	Yds.	Aun.	Yds.
1	1.300	7	9.098	13	16.896	19	24.695	70	90.981
2	2.599	8	10.398	14	18.196	20	25.994	80	103.978
3	3.899	9	11.697	15	19.496	30	38.992	90	116.975
4	5.199	10	12.997	16	20.795	40	51.989	100	129.972
5	6.499	11	14.297	17	22.095	50	64.986	200	259.945
6	7.799	12	15.597	18	23.395	60	77.983	500	649.862

French Inches and Feet into English Inches and Feet.

French English			Fr. Eng.			Fr. Eng.			Fr. Eng.		
Inches.	Inches.		Feet.	F.	I.	Feet.	F.	I.	Feet.	F.	I.
1	0	1.066	18	19	2.205	49	52	2.670	80	85	3.135
2	0	2.132	19	20	2.994	50	53	3.459	81	86	3.924
3	0	3.197	20	21	3.784	51	54	4.248	82	87	4.713
4	0	4.263	21	22	4.573	52	55	5.037	83	88	5.502
5	0	5.329	22	23	5.362	53	56	5.827	84	89	6.291
6	0	6.395	23	24	6.151	54	57	6.615	85	90	7.081
7	0	7.460	24	25	6.940	55	58	7.405	86	91	7.870
8	0	8.526	25	26	7.729	56	59	8.194	87	92	8.659
9	0	9.592	26	27	8.519	57	60	8.983	88	93	9.448
10	0	10.658	27	28	9.308	58	61	9.773	89	94	10.237
11	0	11.723	28	29	10.097	59	62	10.562	90	95	11.026
			29	30	10.886	60	63	11.351	91	96	11.816
Fr.	Eng.		30	31	11.675	61	65	0.140	92	98	0.605
Feet.	F.	I.	31	33	0.465	62	66	0.929	93	99	1.394
1	1	0.789	32	34	1.254	63	67	1.719	94	100	2.183
2	2	1.578	33	35	2.043	64	68	2.508	95	101	2.972
3	3	2.367	34	36	2.832	65	69	3.297	96	102	3.762
4	4	3.157	35	37	3.621	66	70	4.086	97	103	4.557
5	5	3.946	36	38	4.411	67	71	4.875	98	104	5.343
6	6	4.735	37	39	5.200	68	72	5.664	99	105	6.121
7	7	5.524	38	40	5.989	69	73	6.454	100	106	6.910
8	8	6.313	39	41	6.778	70	74	7.243	200	213	1.839
9	9	7.103	40	42	7.567	71	75	8.032	300	319	8.758
10	10	7.892	41	43	8.356	72	76	8.821	400	426	3.677
11	11	8.681	42	44	9.146	73	77	9.610	500	532	10.595
12	12	9.470	43	45	9.935	74	78	10.400	600	639	5.513
13	13	10.259	44	46	10.724	75	79	11.189	700	746	0.422
14	14	11.048	45	47	11.513	76	80	11.978	800	852	7.340
15	15	11.838	46	49	0.302	77	82	0.767	900	959	2.269
16	17	0.627	47	50	1.092	78	83	1.556	1000	1065	9.187
17	18	1.416	48	51	1.881	79	84	2.345	2000	2131	6.365

French Metres into English Feet and Inches.

Met.	Feet.	Inch.	Met.	Feet.	Inch.	Met.	Feet.	Inch.	Metres.	Feet.	Inch.
1	3	3.371	11	36	1.079	30	98	5.124	400	1,312	4.316
2	6	6.741	12	39	4.449	40	131	2.832	500	1,640	5.395
3	9	10.112	13	42	7.820	50	164	0.539	600	1,968	6.474
4	13	1.483	14	45	11.191	60	196	10.247	700	2,296	7.558
5	16	4.854	15	49	2.562	70	229	7.955	800	2,624	8.632
6	19	8.225	16	52	5.933	80	262	5.663	900	2,952	9.711
7	22	11.595	17	55	9.303	90	295	3.371	1,000	3,280	10.790
8	26	2.966	18	59	0.674	100	328	1.079	2,000	6,561	9.580
9	29	6.337	19	62	4.045	200	656	2.158	3,000	9,842	8.370
10	32	9.708	20	65	7.416	300	984	3.237	5,000	16,404	5.950

French Arpens into English Acres.

Arp.	Acres.	Arp.	Acres.	Arp.	Acres.	Arp.	Acres.	Arp.	Acres.
1	1.043	8	8.344	15	15.645	40	41.721	200	208.606
2	2.086	9	9.387	16	16.688	50	52.151	300	312.908
3	3.129	10	10.430	17	17.731	60	62.581	400	417.210
4	4.172	11	11.473	18	18.774	70	73.012	500	521.513
5	5.215	12	12.516	29	19.817	80	83.442	1,000	1,043.026
6	6.258	13	13.559	20	20.861	90	93.872	2,000	2,086.052
7	7.301	14	14.602	30	31.291	100	104.303	5,000	6,215.131

FRENCH AND ENGLISH BAROMETRICAL SCALES.—To the foregoing tables it may be useful to add the following comparative scale:

704 millimètres equal 26 Fr. inches or 27.7 Eng. in. nearly.

731	»	27	»	28.8
756	»	28	»	29.8
779	»	29	»	30.7

In the thermometrical scales,

Freezing point is marked 0 in the Centigrade, or French scale.

» 0 in Réaumur's.

» 32° in Fahrenheit's or the English scale.

Boiling heat is marked 100° in the Centigrade.

» 80° in Réaumur's.

» 212° in Fahrenheit's.

Hence 4° Réaumur=9° Fahrenheit=5° Centigrade.

From these two equations all the other corresponding values of the scales may be deduced.

Centigrade and Réaumur's Thermometric Scales turned into Fahrenheit's.

C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.
100.0	80	212.00	71.2	57	160.25	42.5	34	108.50	13.7	11	56.75	15.0	12	1.00
98.7	79	209.75	70.0	56	158.00	41.2	33	106.25	12.5	10	54.50	16.2	13	2.75
97.5	78	207.50	68.7	55	155.75	40.0	32	104.00	11.2	9	52.25	17.5	14	0.50
96.2	77	205.25	67.5	54	153.50	38.7	31	101.75	10.0	8	50.00	18.7	15	1.75
95.0	76	203.00	66.2	53	151.25	37.5	30	99.50	8.7	7	47.75	20.0	16	4.00
93.7	75	200.75	65.0	52	149.00	36.2	29	97.25	7.5	6	45.50	21.2	17	6.25
92.5	74	198.50	63.7	51	146.75	35.0	28	95.00	6.2	5	43.25	22.5	18	8.50
91.2	73	196.25	62.5	50	144.50	33.7	27	92.75	5.0	4	41.00	23.7	19	10.75
90.0	72	194.00	61.2	49	142.25	32.5	26	90.50	3.7	3	38.75	25.0	20	13.30
88.7	71	191.75	60.0	48	140.00	31.2	25	88.25	2.5	2	36.50	26.2	21	15.25
87.5	70	189.50	58.7	47	137.75	30.0	24	86.00	1.2	1	34.25	27.5	22	17.50
86.2	69	187.25	57.5	46	135.50	28.7	23	83.75	0.0	0	32.00	28.7	23	19.75
85.0	68	185.00	56.2	45	133.25	27.5	22	81.50	1.2	1	29.75	30.0	24	22.00
83.7	67	182.75	55.0	44	131.00	26.2	21	79.25	2.5	2	27.50	31.2	25	24.25
82.5	66	180.50	53.7	43	128.75	25.0	20	77.00	3.7	3	25.25	32.5	26	26.50
81.2	65	178.25	52.5	42	126.50	23.7	19	74.75	5.0	4	23.00	33.7	27	28.75
80.0	64	176.00	51.2	41	124.25	22.5	18	72.50	6.2	5	20.75	35.0	28	31.00
78.7	63	173.75	50.0	40	122.00	21.2	17	70.25	7.5	6	18.50	36.2	29	33.25
77.5	62	171.50	48.7	39	119.75	20.0	16	68.00	8.7	7	16.25	37.5	30	35.50
76.2	61	169.25	47.5	38	117.50	18.7	15	65.75	10.0	8	14.00	38.7	31	37.75
75.0	60	167.00	46.2	37	115.25	17.5	14	63.50	11.2	9	11.75	40.0	32	40.00
73.7	59	164.75	45.0	36	113.00	16.2	13	61.25	12.5	10	9.50			
72.5	58	162.50	43.7	35	110.75	15.0	12	59.00	13.7	11	7.25			

In France the division of the geographical circle into 400 degrees forms theoretically the basis of the metrical system, but this division has not come into general use. In geography, astronomy, and mathematics, the French, like all other nations, divide the circle into 360 degrees, reckoning the nautical mile as the 60th part of a degree, and the league as a 20th.

DUTIES ON ARTICLES IMPORTED INTO ENGLAND. —

Persons arriving in England, with goods in their baggage for private use, liable to the payment of duties, are allowed to leave them at the Custom-house, under the care of the officers, for six months, in order to give them an opportunity of taking them back to the Continent without payment of duty; but on taking them out of the warehouse, they are charged with a rent of 2d. per week for each package. If at the end of six months the goods are not taken back, or the duties paid, they are sold to defray rent, duties, and other charges.

Regulations as to Passengers' Baggage :—As soon as all the baggage is landed, passengers having single packages are entitled to have them first examined; after which the remaining passengers are called in according to the list forwarded by the captain. Passengers must see that their names are properly inserted in the list. All merchandize brought with baggage is liable to seizure unless duly reported as such by the master of the vessel. — *Caution* : If any passenger or person, on being questioned by any officer of Her Majesty's Customs, whether he or she has any foreign goods upon his or her person, or possession, deny the same, and any goods be discovered, such goods shall be forfeited, and such person shall forfeit treble the value of such goods.—British carriages, British plate, and foreign books, maps, or musical instruments, re-imported into Great Britain, allowed to pass free on declaration. *Notice*—False declarations subject parties to a fine of £100.

Five per cent. must be added to the following duties :—

	£	s.	d.
Agates, or cornelians, free, but if set, for every £ 100 value.	10	0	0
Alabaster, the same duty as marble, per cwt.	0	3	0
Amber, manufactures of, for every £100 value.	10	0	0
Armour. See <i>Steel</i> .			
Baskets of all sorts, for every £ 100 value.	10	0	0
Beads, viz. arango, coral, crystal, glass, jet, and other beads, for every £100 value.	10	0	0

The duties are not charged on trifling quantities and actually personal effects of passengers.

Bonnets. See *Hats*.

Books printed prior to 1801, whether bound or unbound, the cwt.	1	0	0
— printed in or since 1801.	5	0	0
— printed in or since 1801, if in a foreign living language, bound or unbound, the cwt.	2	10	0

Foreign books and maps having once paid duty, or been purchased in England, are delivered free, on a declaration to that effect being made.

Boots, shoes, and calashes, viz., women's boots, shoes, and calashes, the dozen pairs.	0	6	0
— of silk, satin, jean, or other stuff, kid or other leather, the dozen pairs.	0	4	6
Boots (men's) the dozen pairs.	0	14	0
— shoes (men's).	0	7	0
— (children's) and shoes are charged at two thirds of the above duties.			
Boxes of all sorts, excepting those made wholly or partly of glass, for every £100 value.	10	0	0
Brandy. See <i>Spirits</i> .			
Brass manufactures, for every £100 value.	10	0	0
Brocade, of gold or silver, for every £100 value.	10	0	0
Bronze—All works of art made of bronze, free.			
— other manufactures of, for every £100 value.	10	0	0
Cambrics and lawns, not exceeding 8 yds. in length and $\frac{7}{8}$ of a yard in breadth, the piece.	0	2	6
Cambric bordered handkerchiefs, the piece.	0	2	6
Cambric or lawns converted into handkerchiefs are liable to the duty, even though they may have been used, unless the quantity is trifling.			
Cards, playing, per dozen packs.	4	0	0
This duty amounts to a prohibition.			
Carriages, foreign, for every £100 value.	10	0	0
All foreign carriages are liable to this duty, whether in use or not. British-built carriages are duty free, unless purchased abroad.			
Cameos, for every £100 value.	5	0	0
Casts of busts, statues, or figures, free.			
China or porcelain ware, plain, painted, gilt, or ornamented, for every £100 value.	10	0	0
Cheese, the cwt.	0	5	0
Chocolate, and cocoa paste, the lb.	0	0	6
Cigars, per lb.	0	9	0
Duties on cigars are received upon less than 3lb., but any greater quantity requires a petition to the Board of Customs to be admitted, and a small fine is exacted in proportion to the quantity brought.			
Clocks, for every £100 value.	10	0	0
Clocks are prohibited, unless they have the maker's name on the face and on the frame of the works, and are complete in cases or stands.			
Cologne-water, each flask not more than a gallon.	0	1	0
Confectionary of sugar, bonbons, etc., the lb.	0	0	6
Coral, polished or unpolished, free.			
Cotton articles of manufactures, wholly or in part made up, for every £100 value.	10	0	0
This duty attaches on all articles of cotton, not being the wearing-apparel of passengers in use, and in trifling quantity.			
Crayons, for every £100 value.	10	0	0

Crystal, cut, or manufactured, for every £100 value. 10 0 0

Drawings. See *Prints*.

Earthenware, for every £100 value. 10 0 0

Embroidery and needlework, for every £100 value. 20 0 0

Reasonable quantities of wearing-apparel of this description are delivered duty free; but any large quantity of needle-work, whether worn or not, and all new worked caps, collars, tippets, pelerines, etc., pay duty.

Enamel, for every £100 value. 10 0 0

Feathers, ostrich, undressed, per lb. 0 0 1

Feathers, ostrich, dressed. 1 10 0

Flower-roots, free.

Flowers, artificial, silk, for every £100 value. . . 25 0 0

Fossils and minerals, free.

Frames of pictures, drawings, etc., for £100 value. 10 0 0

Garnets, free, but if cut, per lb. 0 15 0

Gauze, thread, for every £100 value. 10 0 0

Ginger, preserved, per lb. 0 0 6

Glass, and glass manufactures, for every 100 lb. . 0 7 0

—, painted, or paintings on glass, for every 100 lb. 0 7 0

— See *Crystal*.

Gloves, habit-gloves, the dozen pairs. 0 3 6

—, men's gloves, the dozen pairs. 0 3 6

—, women's long ditto, ditto. 0 4 6

Gloves for sale can only be imported in packages of 100 dozen pair; any quantity found in baggage, exceeding 6 dozen, requires a petition to the Board of Customs to be admitted: but quantities under 6 dozen are received at once, on payment of duty.

Hair manufactures, for every £100 value. 10 0 0

Harp or lute-strings, silvered, for every £100 value. 10 0 0

Hats, straw, Leghorn, etc., being new, and not

exceeding 24 inches diameter, each. 0 5 0

Hats, ditto, exceeding 24 inches in diameter, each. . 0 10 0

Horses, mares, or geldings, each. 1 0 0

British horses purchased abroad are liable to this duty.

Jewels and precious stones, free.

With an ad valorem duty on setting of 10 per cent.

Lacquered or japanned ware, for every £100 value. 10 0 0

Lace of thread, for every £100 value. 10 0 0

Lawns. See *Cambrics*.

Lay figures, free.

Liqueurs. See *Spirits*.

Leather manufactures, for every £100 value. . . 10 0 0

Linen—Articles of manufactures of linen, or of linen

mixed with cotton, or with wool, wholly or in

part made up, for every £100 value. 15 0 0

This duty applies to damask and other table-cloths, made up; sheets and household linen of every sort, made up, *whether worn or not*.

Maps or charts, free.			
Marble in slabs, or otherwise manufactured, per cwt.	0	3	0
Medals of gold or silver, free.			
Minerals, free.			
Mirrors. See <i>Glass</i> .			
Mosaic work. See <i>Stone</i> .			
Models of cork or wood, free.			
Mules, each.	0	2	6
Musical instruments or boxes, old or new, for every £100 value.	10	0	0
Needlework. See <i>Embroidery</i> .			
Orange-flower water.	0	0	1
Painters' colours manufactured, for £100 value. .	10	0	0
Paintings, on glass, for every 100 lb.	0	7	0
Paper-hangings, painted or stained paper or flock- paper, per square yard.	0	0	2
Other paper, per lb.	0	0	4½
Perfumery, the £100 value.	10	0	0
Pictures, each.	0	1	0
and farther, the square foot.	0	1	0
Pies, Perigord, game, and all sorts of French pies, for every £100 value.	10	0	0
Plate of gold or silver, for every £100 value. . .	10	0	0
—, battered, free.			
Plums, dried, per cwt.	1	7	6
Precious stones, free.			
Prints and drawings, plain or coloured, each. . .	0	0	1
— bound or sewn, the dozen.	0	0	3
— forming, bonâ fide, part of a book, free.			
Drawings executed by travellers, for private use, are free, on satisfac- tory proof. The above duties are independent of the quality.			
Sculpture (statues), the same as Pictures.			
Seed, viz. garden seed, free.			
Shoes. See <i>Boots</i> .			
Silk, viz., articles of manufactures of silk, velvet, gauze, crape, ribbons, etc., wholly or in part made up, for every £100 value.	15	0	0
The above duty applies only to articles brought by passengers for private use. Any articles of dress, etc., although for private use, not accompanying parties to whom they belong, are liable to the fol- lowing duties :			
Silk turbans, or caps, each.	0	3	6
— hats, or bonnets, each.	0	7	0
— dresses, each.	1	10	0
Or at the option of the officers of the customs, for every £100 value.	15	0	0

Skins and furs, viz., any article manufactured of skins or furs, for every £100.	10	0	0
Snuff, per lb.	0	6	0

With same restriction as for cigars.

Spa ware, for every £100 value.	10	0	0
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This ware is the same as English Tunbridge ware.

Specimens of minerals, fossils, or ores, free.

Specimens of natural history, stuffed birds and animals, shells, and live animals, free.

Spirits, not sweetened, the gallon.	0	15	0
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—, sweetened, cordials or strong waters, and liqueurs, the gallon.	1	0	0
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Spirits, remains of passengers' stores, unexpended on the voyage, may be admitted: but the duties are not to be charged on any quantity less than a pint of ordinary drinkable spirits; or half a pint of eau de Cologne, or other cordial water, or any medicated or perfumed spirits or liqueurs, when imported in the baggage of passengers for private use.

Steel or iron manufactures, armour, etc., for every £100 value.	10	0	0
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Stone, sculptured or mosaic work, per cwt.	0	3	0
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Small mosaics are liable to a duty of 20*l.* per cent.

Succades, and all preserved sweetmeats, per lb.	0	0	6
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Sugar, refined, 1 <i>s.</i> 6 <i>d.</i> per lb., or per cwt.	3	3	0
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Sulphur impressions, free.

Telescopes, free.

Tobacco unmanufactured, per lb.	0	3	0
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— snuff, per lb.	0	6	0
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— cigars.	0	9	0
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Tobacco-pipes, of clay or porcelain, for £100 value.	10	0	0
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—, wood, meerschaum, etc., ditto.	10	0	0
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Toys, for every £100 value.	10	0	0
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This includes, besides children's toys, a variety of trifling ornaments.

Truffles, the lb.	0	1	0
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But preserved truffles, imported in bottles, pay 20 per cent, in addition to the duties on the bottles, as common green glass.

Turbans. See *Silk*.

Turnery, for every £100 value.	10	0	0
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Vases, ancient, not stone or marble, free.

Velvets. See *Silks*.

Wares, goods, and merchandise, wholly or in part manufactured, such as are usually imported by passengers, and are not particularly mentioned in this table, for every £100 value.	10	0	0
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This includes a great variety of articles; among others, bracelets, buckles, combs, chains for the neck, ear-rings, brooches, and other articles of jewellery, being new; articles of or-molu, household furniture, and other goods (not being wearing-apparel) whether old or new.

Wares, goods, and merchandise, not wholly or in part manufactured, usually imported by travellers, and not mentioned in this table, for £100 value. . . . 5 0 0

This applies to articles in the raw state, which have not undergone any process of manufacture. Under this head of duty, game, poultry, wild fowl, etc., are also charged.

Watches of all sorts, for every £100 value. . . . 10 0 0

Watches and fowling-pieces, whether new or old, and although forming part of passengers' baggage, must be regularly entered, and charged with duty. But ONE pair of pistols, if old and used, brought by passengers in their baggage, will be delivered duty free.

Water, mineral, free.

Wine of all sorts, the gallon. 0 5 6

and 1s. 4d. per gal. in addition for glass bottles.

Woollens, viz. manufactures of wool, not goat's wool, or of wool mixed with cotton, for £100 value. . . 10 0 0

This includes ladies' merinos and other sorts of cloth.

DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE. —

Extracted from the government official tariff:—

[Ten per cent. is to be added, and is claimed, in addition to the duties specified. Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Clothes and linen, having been worn, free, if not considered more than needful for the passengers. Parties going to reside in France, and wishing to take their furniture, linen, plate, etc., must apply to the Director-General, at Paris, sending a statement of the articles, and, if they can be admitted, generally pay 15 per cent. on the value; if a piano forms part, the duty on it is considerably reduced. Various articles which were lately absolutely prohibited, even when they made a part of passengers' baggage, are now admitted, not in an obligatory but discretionary way, and are charged with a duty of 30 or rather 33 per cent., the decime (the tenth) included. Those articles consist of all sorts of wearing-apparel. The same favour is extended to portions, and sometimes to whole pieces which have not or have scarcely been made up. In those cases, the condition and the supposed intentions of such passengers as may have brought with them great or small supplies of the same are taken into consideration. According to the Customs regulations, every thing that is new, or has not been used, either made or not made up, must be declared before the examination of the baggage takes place, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back to the owners for re-exportation.]

Beer, ale, or porter, 6 fr. (5s.) the hectolitre (about 100 bottles).

Books, foreign, in dead or living languages, 10 fr. (8s.) per 100 kils. (200lb.)

Books, in French, printed abroad, 100 fr. (£4) per 100 kils.

Boots and shoes, prohibited.

Boxes, Spa work, 200 fr. (£8) per 100 kils. (200lb.)

———, white wood, 15 per cent. on value.

Bronze, manufactured, prohibited.

Calicoes, prohibited.

Cards, prohibited.

Carpets are subject to high duties, varying from 200 to 500 fr. per 100 kils. (£4 to £10 per cwt.) according to substance and quality. Some sorts are prohibited.

Carriages. One-third of the value of a private carriage to be deposited on landing, and three-fourths of this returned if re-exported within 3 years. [The real value is never given.]

Cheese, 15 fr. (12s.) per 100 kils.

Clocks, prohibited.

Cotton manufactures, ditto.

Diamonds, rough, 50 c. ($4\frac{3}{4}$ d.) per hectogramme, ($3\frac{1}{2}$ oz.)

———, cut, 1 fr. ($9\frac{1}{2}$ d.) per ditto.

Earthenware, common, 49 fr. per 1000 kils.

Embroidery, prohibited.

Engravings, lithographed prints, maps, charts, etc., 300 fr. per 100 kils.; or £6 per cwt.

Frames, (picture, etc.) 15 per cent.

Furniture of all sorts, 15 per cent.

Glass, for domestic use, prohibited.

Gloves, prohibited.

Horses, 25 fr. (£1)

——— Colts, 15 fr. (12s.)

Hardware, generally prohibited.

Ink, printing or writing, 60 fr. per 100 kils.; or £1 4s. per cwt.

Jewels, set in gold, 20 fr. (16s.) per hectogramme.

———, ditto in silver, 10 fr. (8s.) ditto.

Journals and periodical printed sheets, when imported for the trade, in quantities, same rate as books.

Lace, cotton or linen, worked with the hand, 5 per cent.

Lace, silk, 15 per cent.

Lacquered ware, generally prohibited.

Leather manufactures, prohibited.

Linen, for personal or household use, free, unless there be a large quantity; in such case a permit must be obtained from the Director of the Customs.

Liquors (including mock champagne and other factitious wines), 100 fr. to 200 fr. (£4 to £8) per hectolitre (about 100 bottles.)

Musical instruments, viz. : — flutes, 75 c. (6d.); violins, guitars, etc., 3 fr. (2s. 6d.); harps, 36 fr. (£1 8s. 10d.); piano-

fortes, square, 300 fr. (£12), grand, 400 fr. (£16); church organs, 400 fr. (£16).

Paper, white or ruled for music, 150 fr. (£6) per 100 kils.

Pictures and drawings, 1 per cent. on value, and 15 per cent. on the frames.

Plate, new or used, in gold or gilt, or in silver, 11 fr. (8s. 6d.) per kilogramme, exclusive of 33 fr. stamp-duty at the bureau de garantie. The whole of this duty is reimbursed if the plate is re-exported within three years.

Plated ware, prohibited.

Porcelain, common, of one colour, and without gold or ornaments, 164 fr. (£6 11s.) per 100 kils. (200 lb.)

————, fine, 327 fr. (£13 1s.) per ditto.

————, with gold ornaments, prohibited.

Silk goods, all silk, plain, 16 fr. (12s. 10d.) per kil. (about 2lb.)

————, figured, or brocaded, 19 fr. (15s. 2d.) per ditto.

————, ditto, with gold and silver, 31 fr. (£1 4s. 10d.) per ditto.

————, imitation, brocaded, prohibited.

————, mixed with thread, 13 fr. (10s. 5d.) per ditto.

————, mixed with gold and silver, 17 fr. (13s. 7d.) per ditto.

Skins, prepared, generally prohibited.

Steam engines, for machinery, 15 per cent.

————, for locomotives, 15 per cent.

————, for ships, 30 per cent.

Sticks and canes, from India, 80 fr. (£3 4s.) per 100 kils. (200 lb.)

——, from other places, 168 fr. (£6 8s.) per ditto.

Tea, from China, 1 fr. 50 c. (1s. 3d.) per kil. (2 lb.)

——, from the Baltic and Black Sea, 2 fr. 50 c.

——, from other places, 5 fr. (4s.) per ditto.

Telescopes, 30 per cent.

Toys, 80 fr. (£3 4s.) per 100 kils. (200 lb.)

Wine, ordinary, by sea, including port, 35 fr. (£1 8s.) per hectolitre, (about 100 bottles.)

——, sherry, malaga, etc., 100 fr. (£4) per ditto.

Woollens, generally prohibited.

CHAPTER I.

GEOGRAPHICAL SITUATION AND CLIMATE OF PARIS. POPULATION.

PARIS is situated in 48° 50' 14" north latitude, and 2° 28' 15" east longitude from Greenwich, or 20° 11' from the meridian of Ferro. The longest day in this capital is therefore 16 hours 6 minutes, and the shortest 8 hours 10 minutes. The distance of Paris from the principal towns of Europe and France is :—

From	Miles.	Leagues.	From	Miles.	Leagues.
Amsterdam.	298	128	London.	254	105
Berlin.	593	245	Lyons.	288	119
Bordeaux.	356	147	Madrid.	775	320
Brussels.	189	78	Marseilles.	504	208
Calais.	162	67	Milan.	518	214
Constantinople.	1574	650	Munich.	460	190
Copenhagen	659	272	Naples	1148	474
Dresden.	630	260	Rome.	925	382
Dunkirk.	165	68	Stockholm.	1141	471
Francfort.	339	140	St. Petersburg	1405	580
Geneva.	315	130	Stuttgart.	358	148
Hamburg.	535	221	Venice.	593	245
Lisbon	1104	456	Vienna.	678	280

The circumference of Paris is 23,755 mètres, or 25,979 yards; and its area contains 34,596,000 square mètres, or 40,378,923 square yards. Its meridian from north to south is 5,505 mètres, or 6,020 yards; and the greatest perpendicular to its meridian from east to west is 7,807 mètres, or 8,538 yards. The greatest mean heat is 27° Réaumur, though in 1802 it rose to 29 1/2°. The mean degree of cold is 7° below zero; but in 1795 the thermometer fell to 17 1/2° below freezing point or zero. The mean temperature is 10° above zero. The greatest height of the barometer is 28 1/2 inches, the least 27 1/4 inches, and the mean 28 inches. The average quantity of rain per annum is 20 1/4 cubic inches per square inch. The prevailing winds are S. W. and N. E. The climate is, however, variable, and the winters are sometimes severe; snow does not lie long, and fogs are not frequent; while the general tendency of the climate is not unfavourable to health. The city lies in the midst of a vast plain, 65 metres above the level of the sea, through which the Seine winds, and which comprises that series of geological formations to which the capital has given its name. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order:—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (freshwater); gypsous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (1) The surface of this plain is anything but barren, though not remarkable for an exuberant fertility; the

(1) The details of the geological structure of that part of France in which Paris is situated have been fully described by the illustrious Cuvier, and by G. Cuvier and Brongniart, in their elaborate work on that subject.

manure, however, furnished by the capital supplies any natural deficiency of the soil, and the lighter species of grain, vegetables, fruit trees, and vines, flourish here in perfection. (1)

RIVERS.—The Seine, which traverses the capital from south-east to north-west, rises in the forest of Chanceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or. It receives, besides smaller streams, the waters of the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 70 leagues; and the length of its course, in the interior of Paris, is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres, at the Pont Neuf 263 mètres, and at the Pont d'Iéna 136 mètres. The mean velocity of the water is 20 inches in a second. There is a great difference in the level of the water in summer and winter: in the former season it is very low, the bottom appears in many places, and in some it is often fordable; during the latter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres, about 18 feet, above its bed, parts of the town and adjacent country are liable to be inundated.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. The Seine, which receives a considerable accession to its waters by the junction of the Marne at Charenton, is navigable for barges of large burthen as far as Paris, and even above; but they are obliged to be built with flat bottoms, and of a peculiar form, to suit the nature of the stream. The navigation is open at all times, except when the waters are unusually low or high, or when the thermometer falls to 10° below zero, at which temperature the river is frozen. In its course through Paris the Seine now forms two islands. The *Ile St. Louis*, about 1,800 feet long, and which has been built on since the time of Louis XIII. The other was the original seat of Paris, and is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but its prolongation was effected in the reign of Henry IV., by annexing to it two small islands.

The little stream of the Bièvre, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Ver-

(1) The last official returns of the area, cultivation, etc., of the department of the Seine are as follows:—area, 24 square leagues. Arable land, 29,295 hectares, or 72,558 acres; meadow land, 1,543 hectares, or 3,811 acres; vineyards, 2,784 hectares, or 4,876 acres; woods, 1,354 hectares, or 3,344 acres; waste lands, 249 hectares, or 615 acres; roads and public ways, 2,649 hectares, or 6,543 acres; forest land, 2,293 hectares, or 5,663 acres; houses, 47,804; mills, 77; manufactories, 450; proprietors, 67,918.

sailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes*: it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as a city drain, and has lately had its bed lined with masonry.

POPULATION OF PARIS.—In 1313 the population of Paris amounted to 50,000 souls; in 1710 it had increased to 490,000; in 1798 to 640,000; in 1802 (war) to 672,000; in 1808 it had fallen to 600,000; and in 1815 to 580,000; but in 1817 (peace) it had risen to 714,596; in 1836 to 909,126; in 1841 to 935,261; in 1846 (last census) to 1,053,897. The whole department of the Seine contains 1,364,467 souls, and including strangers from the departments and foreigners the number amounts to about 1,500,000. The total number of births in the capital for 1846 was 29,923; deaths, 26,028; marriages, 8,962; still-born children, 2,421. Of the births 15,202 were males, and 14,721 females; 4,886 took place in hospitals, etc., and 9,830 were illegitimate, of which 2,189 were recognised by their parents. Of the deaths 13,203 were males, and 12,825 females; 15,658 died at their own homes, 8,580 in civil hospitals, 1,310 in military hospitals, and 173 in prisons. In the department the number of births in 1844 was 41,282; deaths 34,388; and marriages 12,307. The last return of the population of the twelve arrondissements was as follows: 1st arrondissement, 92,246; 2d, 93,383; 3d, 59,796; 4th, 46,430; 5th, 85,338; 6th, 98,315; 7th, 66,544; 8th, 95,532; 9th, 47,080; 10th, 98,137; 11th, 60,580; 12th, 91,880. (1)

(1) The total population of France at the commencement of the present century was 27,000,000; in 1820 it was 30,451,187; in 1831, 32,560,934; in 1836, 33,340,190; in 1841, 34,230,178; and in 1846 (last census) 35,400,486; showing an increase in four years of 1,170,308. The increase in forty years has therefore been 9,000,000. The following is the aggregate average:

Births.....	{	Legitimate....	{	Boys....	463,020	}	897,889	
			Girls...	434,869				
		{	Illegitimate...	{	Boys....	35,431	}	69,417
					Girls...	33,986		
{	Legitimate and illegitimate..	{	Boys....	498,451	}	967,306		
			Girls...	468,855				
Deaths.....	{	Males.....	406,298	}	805,950			
		Females.....	399,652					
Increase of Population.	{	Boys.....	92,153	}	161,356			
		Girls.....	69,203					
Marriages.....						249,164		

If the relations of births and deaths to the whole population be considered as nearly stationary, then 33.1 will give the number of years which form the mean duration of life. Before the great Revolution in France, the statistical tables then published assigned only 28.75 years as the average duration of life, and this increase of 3 years is to be attributed to the introduction of vaccination, and to increased comforts among the lower classes. Much other curious information upon this subject is to be found in the "*Annuaire du Bureau des Longitudes*."

Of the population of Paris it has been calculated that nearly one-half are working people, the rest being occupied in some trade or profession, or living upon their income. There are about 80,000 servants, and 70,000 paupers. Nearly 15,000 patients are always in the hospitals, and about four times that number pass through them in the course of the year. (1) The numbers of foundling children supported by the state, and of old and infirm persons incapable of work, are equal, being in each case about 20,000. The population of the prisons, though it varies at different periods, is generally nearly 5,000.

It has been remarked that families constantly residing in Paris soon become extinct. The effects of this mortality are observed to be more active upon males than females.

CHAPTER II.

GOVERNMENT, CIVIL, MILITARY, AND JUDICIAL.

ACCORDING to the Charter of 1830, the government of France is composed of three powers: 1. The King, governing by his ministers, and in whose name all justice is administered; 2. The Chamber of Peers, whose number, exclusive of the four Princes of the blood (who sit there by right of birth), at present 300, is unlimited. It is no longer hereditary, and the members, nominated by the King, can enter the Chamber at 25, and vote at 30 years of age. The Chancellor of France, named by the King, is president. Besides their political attributions, the Peers take cognizance, as a court of justice, of all crimes of high treason, etc. The sittings take place at the Luxembourg, and are public; 3. The Chamber of Deputies, the number of whom is 459, chosen by the electoral colleges of each department for 5 years. (2) To be eligible as a deputy a person must be a native of France, 30 years of age, and must pay 500 francs annually in direct taxes. The electors must be 25 years of age, and pay two hundred francs in direct taxes. The president is named by the Chamber. The sittings are public, and held at the Palais Bourbon. The two Chambers must be convoked once a-year at least, and at the same time: they can be prorogued, and the Chamber of Deputies dissolved, at the pleasure of the

(1) According to a statistical account it appears that from 1827 to 1843 there were 101,739 accidental deaths, and 99,120 suicides in France. The annual average of each of these is 5,984 for the first, and 5,831 for the second. The annual amount of the last, however, has increased in a lamentable proportion. In 1827 it was 1,562; in 1830, 1,756; in 1834, 2,078; in 1837, 2,443; in 1840, 2,752; and in 1843, 3,020.

(2) Of the deputies, at least 200 are either salaried, or hold offices under government.

King. In case of dissolution, a new Chamber must be elected and convoked within three months. (1)

COUNCIL OF STATE.—The number of Councillors, Masters of Requests, and Auditors, composing this council, is indefinite; they are all nominated by the King, and are divided into six committees—of Litigation, of Legislative Administration, of War and Marine, of the Interior and of Public Education, of Commerce, Agriculture, and Public Works, of Finance. The committee of War and Marine meets at the Ministries of War and Marine; the Finance committee at the Ministry of Finance; all the others at the Hôtel du Conseil d'État, Quai d'Orsay. The council is presided by the King, or the President of the Council of Ministers, or the Keeper of the Seals. The Ministers and the Directors of Administrations have a deliberative voice in it. All bills and ordonnances to be submitted by government to the legislature are discussed in committees of this council, whose reports are read in general assembly, to which the public have access. The Council of State meets at the Palais du Quai d'Orsay.

COUNCIL OF MINISTERS.—This council, generally about 10 in number, is composed of the heads of the different departments in the state, who assemble under the presidency of the King, the President of the Council, or any one of their own body. They deliberate on administrative legislation, on all that concerns the general internal and external policy, the safety of the throne and kingdom, and the maintenance of the royal authority. All royal ordonnances must be countersigned by one or more of the Ministers: they are responsible for all acts of the King, and may be impeached by the Chamber of Deputies, but must be tried by the Chamber of Peers.

MINISTER FOR FOREIGN AFFAIRS.—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, etc. The offices for passports, etc., 10, rue Neuve des Capucines, are open daily from 11 to 4. Residence, rue Neuve des Capucines, No. 20. A new hotel for this department is in course of construction adjoining the Chamber of Deputies.

MINISTER OF WAR.—The duties of this Minister comprehend all that relates to the movements, discipline, and maintenance of the army, and all military manufactories and establishments. The government of Algiers is also under his jurisdiction. Residence and office, 86, rue St. Dominique.

MINISTER OF THE MARINE AND THE COLONIES.—This Minister is charged with the superintendence of the navy, the

(1) A member cannot be arrested for debt during the session, or the six weeks which precede or follow it; or on a criminal charge (unless taken in the act), without the sanction of the Chamber.

dock-yards, ports, and all that relates to the naval service of the country and its colonial government. Residence and office, 2, rue Royale. To this department is attached a valuable library of charts, maps, and plans, kept at 13, rue de l'Université.

MINISTER OF FINANCE.—Under the direction of this Minister are placed the taxes, national debt, the sinking fund, the customs, post-office, mint, forests, extraordinary domains, and establishments which yield a product to the royal treasury, respecting all which information may be had at the *Bureau des Renseignements*, from 2 to 4, every day except Sundays and fête days. The residence and offices are at 48, rue de Rivoli.

MINISTER OF AGRICULTURE AND COMMERCE.—This Minister takes cognizance of all laws and regulations affecting the customs and commerce, trading companies, patents, weights and measures, agriculture, fairs, markets, veterinary establishments, etc. Residence and offices, 26, rue de Varennes.

MINISTER OF THE INTERIOR.—The office of this Minister is to correspond with the prefects, and all officers attached to the internal government of the kingdom, to execute the laws of elections, to superintend the police, to attend to the organization of the national and municipal guards, to watch over the offences of the press, the theatres, etc.; also the direction of all institutions relating to the fine arts, etc. His residence and offices are at 101, rue de Grenelle St. Germain.

MINISTER OF PUBLIC WORKS.—The title of this lately-created department is sufficiently descriptive; it comprises the supervision of the ponts et chaussées (bridges and roads), railways, mines, etc., and academies therewith connected, etc., etc. Residence and offices, 58, rue St. Dominique.

MINISTER OF JUSTICE AND PUBLIC WORSHIP, who also takes the title of Keeper of the Seals.—To this Minister all judges, law officers, crown lawyers, notaries, etc., are subordinate. Letters of pardon, naturalization, etc., are granted by him. He regulates every thing concerning public worship, the expenses of the clergy, ecclesiastical edifices, etc.; the direction of the royal printing-office also falls within his jurisdiction. His residence is 13, Place Vendôme; offices, 22, rue Neuve du Luxembourg.

MINISTER OF PUBLIC INSTRUCTION.—This Minister superintends the University of France, colleges, schools, etc. The Institute, all scientific and literary societies, all public libraries and museums, all medical establishments, etc., are also under his administration. He is also President of the Committee for publishing whatever relates to the monuments, arts, or history of France. His residence is at 116, rue de Grenelle St. Germain.

All the ministers have stated hours for public business, official receptions, etc., which may be known at their bureaux. The

number of persons employed in their several offices amounts to 2,380, receiving a sum of 6,500,000 fr. annually. Every ministry possesses an extensive library, relating to its particular department.

BUDGET.—To this account of the functions of the different ministers may be added the amount of the budget for 1847 :—The estimated expenses amount to 1,458,723,253 fr., (1) and include the War Department, 304,816,770 fr.; Public Instruction, 17,938,983 fr.; Interior, 113,196,413 fr.; Commerce and Agriculture, 14,281,490 fr.; Travaux Publics, 62,418,900 fr.; Finance, 17,591,184 francs; Marine, 118,166,819 fr.; Justice, 26,725,895 fr.; Public Worship, 38,768,550 fr.; and Foreign Affairs, 8,854,422 fr.—The estimated receipts amount to 1,357,241,180 fr.

PUBLIC DEBT.—The following is the last published statement of the funded public debt of France :—

5	per cent.	109,000	holders	146,775,408	interest
4 1/2	»	902	»	1,026,600	
4	»	5,152	»	24,507,375	
3	»	51,362	»	65,150,542	
		166,416		239,459,925	

But from new loans made since this official account was published, the debt, according to the budget of 1847, was 394,000,000 fr.

TELEGRAPHS.—The central station is at the Ministry of the Interior. There are two others on the towers of the church of St. Sulpice, and one on the church of St. Eustache. At the central station it is possible to receive a communication from Calais in three minutes, by a line of 27 telegraphs; from Lille in 2, by 22; from Strasburg in 6, by 46; from Lyons in 8, by 50, and onward, to the farthest limit on the Italian side, in less than 15 minutes; from Brest, in 8 minutes, by 80 telegraphs. Common telegraphs are however being superseded by electrical ones along the railway lines, and the visitor may see the communicating wires running from the Ministry of the Interior along the Esplanade des Invalides, and thence crossing the Seine.

CIVIL LIST.—Independent of the different government administrations, there are those of the civil list and of the estates of the royal family.—*Intendance Générale de la Liste Civile*, 9, Place Vendôme.—*Administration Générale du Domaine Privé du Roi*, 216, rue St. Honoré.—*Administration des Biens du Duc d'Aumale*, 69, rue de Grenelle St. Germain.

ROYAL HOUSEHOLDS.—Their arrangement is as follows :—

(1) This sum is equivalent to L.58,348,930.

The *King* has 15 aides-de-camp, 11 officiers d'ordonnance, 1 secretary, 1 under secretary, 1 écuyer commandant, and 2 écuyers.—The *Queen* has 1 almoner, 1 lady of honour, 10 ladies, 1 chevalier d'honneur, 1 secretary, and 1 librarian.—The *Duchesse d'Orléans* has 1 lady of honour, 3 ladies, 1 lady reader, 1 chevalier d'honneur, 2 deputy chevaliers d'honneur, 1 secretary, 2 physicians in ordinary, and 1 director of music.—The *Comte de Paris* has 1 governor, 1 tutor, 4 aides-de-camp, 1 officier d'ordonnance, 1 écuyer, 1 secretary, 1 physician, 1 surgeon.—The *Duc de Nemours* has 2 aides-de-camp, 2 officiers d'ordonnance, 1 secretary.—The *Prince de Joinville*, the *Duc d'Aumale*, and the *Duc de Montpensier* have each 1 aide-de-camp, 1 officier d'ordonnance, 1 secretary.—The *Duchesse de Nemours*, the *Princesse de Joinville*, the *Duchesse d'Aumale*, and the *Duchesse de Montpensier* have each 1 lady, and 1 lady reader.—The *Princesse Adélaïde d'Orléans* has 1 lady of honour, 3 ladies, 1 chevalier d'honneur, 1 secretary, and 1 chef du secrétariat. A numerous list of medical officers, military commandants of palaces, and other functionaries, are also attached to the court.

ORDRE ROYAL DE LA LÉGION D'HONNEUR.—The Legion of Honour was instituted by a law of 29 Floréal, an 10 (1802), for the recompense of civil and military merit, as well as length of public service. The King is chief and grand master of the order, which is entrusted for its administration to a grand chancellor, and is composed of chevaliers, officers, commanders, grand officers, and grand crosses. The members are nominated for life, but lose their privileges by any act that causes the suspension or abolition of their rights as French citizens. By the last official statement the total number of members was 49,386, viz. 84 grand crosses, 212 grand officers, 891 commanders, 4969 officers, and 43,230 chevaliers. The princes of the royal family, or of the blood, and all foreigners upon whom the king bestows the order, are not included in these numbers. Foreigners are only admitted, not received, into the order, and do not take the oaths. The decorations, which are commonly worn at the button-hole of the left breast, vary according to the different ranks. Every member of the Legion of Honour created before 1814, or who is a sub-officer or soldier, is entitled to a pension of 250 fr. per annum; but not the others. Among the foreign members of the order are 35 crowned heads and princes of royal blood. Attached to the Legion of Honour are the establishments for the education of the daughters, nieces, and sisters of the members, an account of which will be found under the head of *Public Institutions*. The grand chancellor resides in the hotel of the order, in the rue de Lille, where the offices of his administration are

situated. The cost to the State of the Legion of Honour is 7,000,000 fr. a-year.

NAVAL ESTABLISHMENT.—France possessed in 1846, by official statements, 268 sailing vessels, viz., 46 ships of the line, 49 frigates, 38 corvettes, 47 brigs, 52 smaller vessels, and 36 transport ships. Of these, 23 vessels of the line, 18 frigates, and 3 corvettes were in the docks. The war-steamers were 74; viz., 9 frigates, amounting together to 3570 horse power, 17 corvettes, amounting together to 4240 horse power, and 48 smaller steamers, of less than 160 horse power each. Only 5 frigates, 10 corvettes, and 40 of the smaller were afloat. The naval forces were understood to amount to 112,462 men; but the number on active service were no more than 56,000 men, including 30,766 marines.

MILITARY GOVERNMENT.—The regular army of France was composed in Jan. 1847 of 388,496 men, viz., 97,760 stationed in Algeria, and 280,736 in France, of which 14,775 gendarmery, 83,416 cavalry, and 26,976 artillery. The whole cost to the country is put down in the budget at 348,000,000 fr. The garrison of Paris, and its immediate neighbourhood, has been for some years past composed of about 50,000 men.—*General Staff of the First Division*, 1, rue de Lille. *Staff of the Garrison of Paris*, 7, Place Vendôme. *Court Martial*, 37, rue du Cherche-Midi.

NATIONAL GUARD.—The national guard of the department of the Seine consists of 12 legions of infantry for the 12 arrondissements of Paris, 4 legions for the banlieue; 1 legion of cavalry for Paris, and 2 squadrons for the 1st and 2nd, and half a squadron for the 3rd, of the banlieue. The total force of the national guard of Paris, though variable, may be stated at fully 56,000 men. Among the officers (who are elected every five years) there are 536 captains, 558 lieutenants, and 554 sub-lieutenants. The charge to the city for keeping up guard-houses, paying incidental expenses of staff, musicians, clerks, and miscellaneous charges connected with this branch of the service, amount to 759,858 fr. The effective force of the national guard of the banlieue exceeds 20,000. Each legion of infantry of Paris is composed of 4 battalions; those of the banlieue, two of 9, one of 6, and one of 7 battalions; the legion of cavalry, called the 13th, consists of 3 squadrons. The artillery of the national guard, which was disbanded in 1832, has not been re-organised. The état-major général is on the Place du Carrousel.

MUNICIPAL GUARDS.—This force, under the orders of the Prefect of Police, consists of 3244 men and officers, of whom 692 are cavalry. Their barracks are to be seen in different parts of Paris. This fine corps, composed of picked men, and about to be augmented, has been found most efficient in times of

trouble, in maintaining or restoring the public tranquillity.

SAPEURS-POMPIERS.—The battalions of sapeurs-pompiers, or soldier firemen, consist of 829 men and officers, of whom a large portion are on duty every evening at the theatres, etc., with a strong reserve remaining in the guard-houses of the different arrondissements, with a great number of fire-engines, etc. The corps is under the orders of the Prefect of Police. (1)

FORTIFICATIONS OF PARIS.—By a law passed in 1841, a sum of 140 millions of francs was granted by the Chambers for raising a double line of defence round the capital. At various times projects of fortifying Paris have been entertained since the Revolution of 1789. Napoleon had one in view in the latter years of his reign, and while at St. Helena ordered a memorial to be drawn up of his intentions in this respect. On the approach of the allied armies in 1814 and 1815, a few works were hastily thrown up, which presented some show of resistance to their progress. Since the last Revolution, especially in 1832-34, the matter had been seriously debated in the legislature; but it was reserved for M. Thiers, and those who raised the war alarm in 1840, to realize such projects to their fullest extent. It forms no part of our duty to discuss the expediency of fortifying the capital; our duty is simply to describe what exists, or will yet exist. They form—1. A continuous enclosure (*enceinte continue*), embracing the two banks of the Seine, to be bastioned and terraced, with 10 mètres (about 33 feet English) of encampment faced with masonry (*escarpe revêtue*). 2. Of outer works, with casemates. The latter (*les forts détachés*) are 17 in number, besides several detached trenches. The general plan of the *enceinte continue* presents 94 angular faces (*fronts*), each of the medium length of 355 mètres (about 1100 feet), with a continued *fosse*, or line of wet-ditches in front, lined with masonry, of the medium depth of 6 mètres: thence to the top of the embankments crowning the wall, on which will be ranged the artillery, is a height of 14 mètres, or about 46 feet. At different points are placed drawbridges, magazines, etc., and several military roads of communication (*routes stratégiques*) have been formed. The distance of this regular zone or belt, from the irregular outline formed by the octroi wall of the capital, varies from 700 yards to nearly 2 miles. Taking as a point of departure the western point of Bercy, on the right bank of the river, it crosses the road to Charenton, traverses the avenues of St. Mandé and Vincennes, goes to the

(1) The *sapeurs-pompiers* are efficient soldiers no less than active firemen, and are carefully drilled, as well as trained in gymnastics, and medals are annually awarded to such as have distinguished themselves by their exertions and good conduct.

south end of Charonne, goes behind Pere Lachaise to Belleville, then to Romainville, and, crossing the Flanders road, reaches the Pont de Flandre at La Villette. Thence, passing westward, it goes to La Chapelle, St. Denis, crosses the great northern road, leaves Montmartre to the left, and traversing various routes, etc., passes by Clignancourt to Batignolles, etc., till it reaches the eastern point of the king's park at Neuilly, and, crossing the road, enters the upper part of the wood of Boulogne, and ends at Auteuil. Resuming the line on the opposite bank, it encloses the suburbs of Grenelle, Vaugirard, cuts the line of the Versailles railway (*rive gauche*), leaves Montrouge outside, passes Gentilly, traverses the plain of Ivry; and crosses the line of the Orleans railway before arriving at its limit opposite Bercy, on the left bank. The *forts détachés* present 93 fronts, and are so many small, but complete, fortresses, including magazines, barracks, etc. In adopting the line traced above, the first in order is the *Fort de Charenton*; 2. the *Fort de Nogent*; 3. the *Fort de Rosny*; 4. the *Fort de Noisy*; 5. the *Fort de Romainville*; 6. the *Fort d'Aubervilliers*; 7. the *Fort de l'Est*, between the latter and Pantin; 8 and 9. *Couronne du Nord* and *Fort de la Briche*, one on the hither, the second on the thither side of St. Denis; 10. *Fort du Mont Valérien*, the most imposing of all; 11. *Fort de Vanvres*; 12. *Fort d'Issy*; 13. *Fort de Montrouge*; 14. *Fort de Bicêtre*; 15. *Fort d'Ivry*; 16. the *Lunette de Stains*; and 17. the *Fort de Rouvray*. Vincennes has also been greatly enlarged and strengthened. These forts are to be armed by 2238 mortars, cannons, or howitzers, 575 rampart guns, 200,000 muskets, 1500 fusées de guerre, 2760 gun-carriages, employing a million of projectiles of various sorts, in all 9,129,000 kilos.; 46,350 ball-caps, 800,000 kilos of lead, 2,000,000 kilos of gunpowder, and 10,300,000 cartouches. The artillery will have a range of 6000 mètres. It is impossible to fix with any certainty what will ultimately be the cost to the nation of these immense works, involving the purchase of so much property, independent of the vast expense of construction, arming, etc. The armament alone will cost upwards of 19,000,000 fr. (1)

COURTS, TRIBUNALS, ETC.—The Minister of Justice is the supreme head of all the judicial courts in the kingdom, and keeper of the seals. To him belongs the superintendence of the entire judicial system, and of the body of notaries.

COURT OF CASSATION, Palais de Justice.—This is the supreme

(1) By a decision of the Chamber of Deputies in the session of 1845, the cannon, ammunition, etc., are to be kept at Bourges, and only brought to Paris in case of a war. Twelve hundred pieces of cannon and howitzers are now ready, and will shortly be transported there.

court of appeal from all the tribunals of France. It is divided into three chambers. In its collective capacity it can censure and regulate the *cours royales*, and can even, for grave reasons, suspend the judges from their functions, or send them before the Minister of Justice, to render an account of their conduct. It does not try causes from the beginning, but only sets aside sentences, in cases of informality or misapplication of the law; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of the *juges de paix* or from those of military and naval courts. The time allowed for making an appeal, in civil matters, is three months; in criminal matters, misdemeanours, and breaches of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors, nominated for life by the king. It is divided into 3 sections, of *requests*, of *civil* and *criminal* appeal. Annexed to the court of cassation are a procureur-général, six avocats-généraux, a chief registrar, all named by the crown, besides 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court, and in the *king's councils*. The two civil sections have a vacation, like the other courts, from September 1 to November 1, but the criminal section always continues sitting.

COUR DES COMPTES; Palais du Quai d'Orsay.—This court is the next in rank to that of Cassation, and enjoys similar prerogatives. It examines all the principal accounts of the kingdom, and consists of a chief president, 3 presidents, and 18 masters of accounts, who form the chambers; there are besides 80 *conseillers référendaires*, who examine the accounts and report thereon, a procureur-général, and a registrar. It is divided into three sections or chambers, whose jurisdiction extends over whatever relates to the receipts or expenditure of the kingdom.

COUR ROYALE, Palais de Justice.—This court is composed of a chief president, 5 presidents, 54 counsellors, and 6 auditor-counsellors; there are besides attached to it a procureur-général, 4 avocats-généraux, 11 deputy advocates, and a registrar. It is divided into 5 chambers; 3 civil, one of appeal from sentences for misdemeanors, and one for indictments. To constitute the *Court of Assize*, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial, the keeper of the seals, or the first president, appoints a certain number of its counsellors as judges. Audiences are held every day, except Sundays and holidays, from 9 till 12. There are in France 26 *cours royales*, and the solicitors or attorneys attached to them, called *avoués*,

are licentiates in law. They nominate a *chambre* for enforcing discipline and regulations.

TRIBUNAL DE PREMIÈRE INSTANCE, Palais de Justice.—This court consists of 1 president, 8 vice-presidents, 56 judges, among whom are 20 judges of instruction, 8 supplementary judges, a procureur-du-roi, 22 deputy procureurs, 1 chief registrar, and 34 sworn registrars. It is divided into 8 chambers, 5 of which take cognisance of civil matters, the 6th, 7th, and 8th of cases of correctional police. The court sits every day except Sundays and Mondays. Vacation from September 1 to November 1.

TRIBUNAL DE COMMERCE, at the Exchange.—The judges of this court are heads of mercantile houses, elected for two years in a general assembly of merchants, and confirmed by the king. The tribunal is composed of a president, 10 judges, 16 deputy judges, and has a registrar, under-registrars, and huissiers; also 10 officers, called gardes du commerce, who apprehend such persons as the tribunal decides shall be arrested. (1)

TRIBUNAL OF MUNICIPAL POLICE, Palais de Justice.—The justices of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution.

TRIBUNAUX DE PAIX.—In each municipal arrondissement there is a *tribunal de paix*, presided by a *juge de paix*, principally for the adjustment of disputes on money matters, which holds its sittings as follows:—1st arrondissement, 9, rue d'Anjou St. Honoré; 2d, 3, rue Chauchat; 3d, 34, rue de l'Échiquier; 4th, 4, Place du Chevalier du Guet; 5th, 20, rue de Bondy; 6th, 11, rue Vendôme; 7th, 20, rue Ste. Croix de la Bretonnerie; 8th, 14, Place Royale; 9th, 23, rue Geoffroy-Lasnier; 10th, 7, rue de Grenelle St. Germain; 11th, 10, rue Garancière; 12th, 13, rue des Fossés St. Jacques.

ADVOCATES.—The order of advocates is very numerous, comprising upwards of 900 members, and is a body justly celebrated for talent and learning. They have a bureau for gratuitous advice to the poor, which is open on Saturdays, from 1 till 4, at their library, in the Palais de Justice.

AVOUÉS.—The avoués act in courts of law as solicitors and attorneys; in certain cases they have the right of pleading; and they are subject to a chamber of discipline formed for each

(1) The following is from official statements :

	<i>Causes decided.</i>	<i>Bankrupts.</i>	<i>Amount of Debts.</i>
1842-1843	44,162	754	41,855,619 fr.
1843-1844	43,472	676	32,272,865 fr.
1844-1845	46,064	733	41,680,156 fr.
1845-1846	54,878	931	48,342,529 fr.

court. They must be licentiates in civil law, and must take the oath of an advocate. Their number is 210.

NOTARIES.—The number of Paris notaries, and who exercise their profession within the jurisdiction of the royal court, is 114: they draw up wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places are sold. Their chamber of discipline holds a meeting at 1, Place du Châtelet, every Friday evening.

HUISSIERS. — These officers, 150 in number, fulfil the duties of bailiffs, etc., attached to the different tribunals, and their services are required in protesting bills, etc.

COMMISSAIRES PRISEURS (appraisers and auctioneers). — Their number in Paris is fixed at 80. They have the exclusive privilege of appraising and selling by auction. This body is subject to the jurisdiction of the procureur du roi.

CONSEIL DES PRUD'HOMMES, or *Council of Arbitrators*. — The custom of referring disputes in a trade to arbitrators belonging to it dates in France from very early times. Prud'hommes were generally named by the king, either for a specified time or permanently, to exercise vigilance over certain manufactures, to fix prices, etc. In certain maritime districts the fishermen used to assemble annually for the purpose of electing Prud'hommes to examine their accounts and settle differences. At present the councils of Prud'hommes are composed of masters and head workmen, elected by the whole community of workmen in a certain trade, for the purpose of amicably settling disputes about wages, etc., between masters and their dependants, principally to obviate strikes and other irregularities. They have been established some time in the departments, but in Paris they are a recent institution, and as yet only exist for the metal trades, for woven articles, chemical arts, and articles of Paris manufacture. The council in Paris is composed of 15 members, of whom 8 are masters and 7 foremen or workmen, and holds its sittings at 12, rue de la Douane. All the Prud'hommes take the oaths before the Prefect of the Seine. Two Prud'hommes, distinguished by a broad black ribbon and silver medal, sit at a time. Unaccustomed to legal trifling, they decide, by mere common sense and the custom of the trade, the most intricate questions in a very short time, generally to the satisfaction of both parties. The subjects mostly brought under their cognizance relate to counterfeits, indemnities, apprenticeships, the condition of children working in factories, hours of labour, and wages. Parties may appeal from their decisions to the Tribunal of Commerce. (1)

(1) In 1846 not less than 1,962 cases were settled by conciliation, and 72 only by formal judgments.

CIVIL ADMINISTRATION OF PARIS.—Offices at the Hôtel de Ville, open from 9 to 4 o'clock. The Prefect of the Department of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the kingdom, he exercises nearly all the functions of an English mayor. He superintends all public buildings and establishments, edifices devoted to divine worship, public works, streets and public ways, military institutions, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the state. He also presents to the municipal council the estimates of expenses for the coming year.(1) Under him is a *Council of Prefecture*, composed of 5 members, with a secretary-general. — The *Council-General of the Department* consists of 36 members, elected 3 by each arrondissement of Paris, and of 8 members, elected by the rural arrondissements of Sceaux and St. Denis. The members of each arrondissement form its municipal council, and as such are subject to the control of the council-general. There are also attached to the prefecture 2 auditors of the council of state, and a *comité consultatif*, of 10 members and a chief secretary.

COMMUNAL AND DEPARTMENTAL ADMINISTRATION. — Under this head are comprised seven principal divisions, to each of which are attached three *bureaux*. To the *First Division* belongs a bureau for legalizations, patents, translations of foreign documents, sales and purchases for the City of Paris, pensions and salaries; one for festivals, public ceremonies, advertisements, and small expenses for materials, etc.; and one for the archives of the department. — The *Second Division* comprises a bureau for inscription and delivery of deeds, the archives of the civil department, the compilation of tables, the installation of municipal councils, the nomination of *maires* in the communes of less than 3000 inhabitants, presentation of candidates for various functions and the decoration of the Legion of Honour, statistics, and everything relating to the rural communes, as churches, schools, cemeteries, ports, fountains, etc., markets of Paris, expenses of the mairies, alienation and purchase of land, burials and verifications of deaths; a second bureau has the direction of the Octroi, slaughter-houses, public weights and measures, the letting of stands in the streets and public walks, servitudes, coach-stands, and the *Caisse de Poissy*, which is a fund paying ready money to graziers for the cattle sold at the markets of Sceaux, Poissy,

(1) By the yearly account carried up to March 31, 1846, the receipts were 62,248,441 fr., and the expenditure 48,887,380 fr., showing a balance of 13,361,061 fr. The maintenance of all the public buildings of Paris amounted to 2,447,824 fr., and the expenses for improvements were 6,039,725 fr.

and the Halle aux Veaux for the butchers of Paris, from whom it afterwards reimburses itself; it also collects the tax on the cattle destined for the consumption of the city. The third bureau has the compilation of the electoral and jury-lists; the municipal council of Paris; the nomination in electoral assemblies to the places of *maires* and *adjoints* of the twelve arrondissements of Paris, and the election of the members of councils of the arrondissements of St. Denis and Sceaux, etc.—The *Third Division* has a bureau for elementary schools, primary instruction, institutions and boarding-schools for young ladies, the administration of the *salles d'asile* for infancy, *ouvroirs*, learned societies, juries of medicine, the City library, and the administration of religious affairs; another for hospitals and asylums of the department of the Seine; the Mont de Piété, foundlings, lunatics, wet-nurses, and encouragement to charitable institutions, besides tontines; lastly, a bureau for the organisation of the National Guard, expenses relating thereto, houses of correction, barracks for the Gendarmerie, the Garde Municipale, and the Sapeurs-Pompiers, also guard-houses. — The *Fourth Division* has a bureau for the maintenance of canals and rivers, fountains, sewers, street-pavements, foot-paths, plantations, and the distribution of gas; a second bureau for the direction of the plan of Paris, the widening of streets, expropriations, the naming of streets, numbering of houses and expenses relating to these various subjects. The third bureau comprises the execution of public works; the granting permissions for building, police regulations relating thereto, and prosecutions for transgressions. — The *Fifth Division* has a bureau for bridges, roads, and high-ways; navigation, mills and manufactories, railways, and the distribution of water; another for building and repairing the Hôtel de Ville, churches, prisons, and royal colleges, slaughter-houses, markets, the Palais de Justice, and the cemeteries of Paris; and a third for commercial affairs and statistics. — The *Sixth Division* has a bureau for the collection and imposition of taxes, and the superintendence over the collectors, etc.; another for the verification of the lists of tax-payers, the reduction of taxes, etc.; and a third for the taking possession of, letting, and selling national property, liquidations, right of fishing, etc. — The *Seventh and last Division* comprises a bureau for the liquidation of all expenses decreed by the Prefecture; another for the compilation of the budgets of the department, the allowance of pensions, etc., and a third for the reception of the accounts of the treasurers and collectors of benevolent institutions and the octroi.

The offices of the Treasurer of the City of Paris are at the Hôtel de Ville.

The financial service of the Department of the Seine is con-

ducted by the following administrations : — *Direction de l'Enregistrement et des Domaines*, 3, rue de la Paix. — *Direction des Contributions Directes*, 7, rue Poulletier, Ile St. Louis, which includes especial offices for the receipt and control of the taxes. The *Administration of the Customs*, 1, rue Castiglione. — The *Direction of Indirect Taxes*, 10, rue Duphot. — The *Direction des Droits d'Octroi*, at the Hôtel de Ville.

The *Administration at the Post-Office* is merged in that of the General Post-Office, rue Jean-Jacques Rousseau, of which it forms a special division.

To the above may be added — The *Direction of the Poste aux Chevaux*, 2, rue de la Tour des Dames, and 2, rue Pigale.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a council of 9 members.

MAIRIES. — Paris is divided into 12 municipal arrondissements, each headed by a mayor and two deputy mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each arrondissement comprehends 4 quartiers. The following list will show the situation of each mairie, and the quartiers which come within its jurisdiction : — 1st *Mairie*, 9, rue d'Anjou St. Honoré. Quartiers : Tuileries, Champs Élysées, Roule, Place Vendôme. 2d *Mairie*, 3, rue Chauchat. Quartiers : Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre. 3d *Mairie*, Place des Petits Pères, near the Place des Victoires. Quartiers : faubourg Poissonnière, Montmartre, Mail, St. Eustache. 4th *Mairie*, 4, Place du Chevalier du Guet. Quartiers : Banque de France, St. Honoré, Louvre, des Marchés. 5th *Mairie*, 20, rue de Bondy. Quartiers : Montorgueil, Bonne Nouvelle, faubourg St. Denis, Porte St. Martin. 6th *Mairie*, 11, rue Vendôme. Quartiers : des Lombards, St. Martin des Champs, Porte St. Denis, Temple. 7th *Mairie*, 20, rue Ste. Croix de la Bretonnerie. Quartiers : St. Avoye, des Arcis, Mont de Piété, Marché St. Jean. 8th *Mairie*, 14, Place Royale. Quartiers : Marais, Quinze-Vingts, faubourg St. Antoine, Popincourt. 9th *Mairie*, 23, rue Geoffroy-Lasnier. Quartiers : Hôtel de Ville, Arsenal, Ile St. Louis, la Cité. 10th *Mairie*, 7, rue de Grenelle. Quartiers : la Monnaie, St. Thomas d'Aquin, faubourg St. Germain, Invalides. 11th *Mairie*, 10, rue Garancière. Quartiers : École de Médecine, Palais de Justice, Sorbonne, Luxembourg. 12th *Mairie*, 262, rue St. Jacques. Quartiers : St. Jacques, Jardin du Roi, St. Marcel, Observatoire. — The offices of the *mairies* are open daily from 9 till 4 ; but on Sundays and holidays from 9 till 12 only. The mayors and deputy mayors sit every day from 12 till 2

The arrondissement of St. Denis has 34 mayors and 4 communes ; that of Sceaux has 39 mayors and 4 communes.

TIMBRE ROYAL. — Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office in the rue de la Paix, No. 3.

ELECTORS AND JURORS. — The numbers of persons qualified to vote at the elections of deputies, members of the council-general of the department of the Seine, and councillors of arrondissements in the sub-prefectures of Sceaux and St. Denis amounted in 1847 to 21,627. Those qualified to vote at the two elections last named, but not at that for deputies, are 2,923 in number; and, besides the above classes, there are 18,319 communal electors admitted to elect the members of municipal councils of the extra-mural communes. To the 21,627 political electors, and to the 2,923 who are almost all jurors, there are to be added 385 jurors, who are not electors. The population of the department of the Seine being about 1,150,000, it follows that there is one elector for every 57 inhabitants. 1,500 jurors are chosen out of the total number for the annual assizes.

ADMINISTRATION OF THE POLICE. — **PRÉFECTURE DE POLICE.** rue de Jérusalem, Quai des Orfèvres. — Offices open every day from 9 till 4 o'clock. The *Bureau de Sûreté* is open night and day. The authority of the prefect extends over the whole of the department of the Seine, the districts of St. Cloud, Sèvres, and Meudon, in the department of the Seine-et-Oise, and the market of Poissy, in the same department. He exercises his functions under the immediate authority of the ministers. The prefect delivers passports and permits de séjour; he represses vagrancy, mendicity, tumultuous assemblies, and prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; takes cognizance of the occupation of workmen, etc., and causes succour to be afforded in case of fire, inundations, etc. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and confiscates such as are below the standard; fixes the price of bread; suppresses in the capital all establishments injurious to health; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over the unloading of boats upon the Seine; the baths, brokers, hawkers, porters, hackney coaches and their drivers. It likewise belongs to him to apprehend and bring to justice all persons accused of misdemeanors or crimes. Under his authority are the municipal guards, and the corps of sapeurs-pompiers, as before mentioned, as well as—inspectors-general for lighting and cleansing the streets; of the river and wharfs; of the markets, and particularly those for corn and wine; for the supply of fuel; of mineral waters; of steam-engines; also a commissioner for visiting steam-vessels; two engineers to inspect railroads, etc. Under

the direction of the prefect, *officiers de paix* and *sergents de ville* (the latter a kind of military policemen, 1800 in number, dressed in uniform, and wearing side arms,) parade the streets during the day-time, and are stationed in all thoroughfares and places of public amusement, to prevent disturbances, and to apprehend offenders. During the night patrols of *sergents de ville* aided by *agents de sûreté*, and a brigade of municipal guards, pass through all the streets of Paris every half hour. Municipal guards are stationed every night in all theatres, concert-rooms, etc., and, besides this, secret agents of police, chosen from among divers classes of society, and paid accordingly, find their way into most public assemblies.

Conseil de Salubrité.—Held at the city prefecture every other Friday. It is composed of physicians, surgeons, etc., who consult upon the means of preserving the public health of the capital, the draining and cleaning of sewers, etc.

Bureau de l'Inscription des Ouvriers, at the prefecture.—At this office certificates, called *livrets*, are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence, and their quitting it by the commissary of the bureau de l'inscription.

Bureau de Vérification des Poids et Mesures, at the Ministère du Commerce.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

Commissaires de Police.—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers certificates to obtain passports upon the attestation of two householders. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern of coloured glass hung at the door.

Secours aux Noyés et Asphyxiés.—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon, or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one who gets to shore a drowning person, if he be restored; and 15 fr. if the efforts of art are fruitless. 80 sets of apparatus are deposited on the banks of the Seine.

La Morgue, *Marché Neuf*.—This is a place in which are deposited for three days the bodies of unknown persons who are drowned, or meet with accidental death. They are laid upon inclined planes, open to the inspection of the public, in order

that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The average number of bodies exposed annually is about 300, of which five-sixths are males. (1)

PRISONS.—During the middle ages the prisons of Paris were as incommodious and unhealthy as those of any city in Europe. The first amelioration took place in 1670; and in 1675 Louis XIV. reduced the number of them, retaining only nine. Notwithstanding these arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. to the throne they were in a very bad state; labour was interdicted, and the inmates without classification. Upon the entrance of M. de Malesherbes to the administration, he ordered the lunatics and those confined for political offences to be separated from the criminals. The striking picture of abuses set forth by him attracted the attention of his successors; and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement was making considerable progress when it was arrested by the Revolution. The Constituent Assembly determined to reform the system, but the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; and those who had been the victims of persecution exclaiming against the administration of the prisons, public opinion united with them in demanding a change in the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the different classes of offenders, and the criminal and penal code was enacted, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the Revolution have necessarily produced a sensible effect in the prison regulations. The improvement of the prisons has occupied a large portion of the attention of the municipality of Paris and of the government; and the new buildings promise to produce the most happy results, not only for the prisoners, but

(1) The number of medals given in 1845 for acts of humanity in saving persons from drowning or otherwise was 495, viz., 13 gold and 482 silver. The number of persons saved was 576.

also for the whole community. The transport of prisoners from one dépôt to another is performed more rapidly and decorously, and the disgusting *chaîne*, traversing the country slowly with felons to the hulks (*galères*), is now abolished.

The prisons of Paris under the control of the civil authorities are nine in number, viz. for persons under accusation or under trial; debt; political offences and offences liable to only 1 year's imprisonment; for those condemned to death or to the hulks; juvenile criminals; and females; all of which are under the jurisdiction of the prefect of police. Besides these there is a military prison, under the jurisdiction of the Minister of War. (1) In all the penal prisons the criminals are allowed books and writing-materials; they are bound to observe their religious duties in their respective creeds; meals are in common; work is obligatory, but permission may be obtained to exercise a particular trade. They may receive visits from their families. Men receive 750 grammes (1 1/2 lb.) of bread a-day; women 700 grammes. For permission to visit any of the former, application must be made by letter to M. le Préfet de Police, à la Préfecture de Police. It is, however, but rarely granted.

LA FORCE, rue du Roi de Sicile.—This prison is composed of buildings which were formerly the hotel of the Duke de La Force, but were converted to their present destination in 1780. A new prison for prostitutes, called *La Petite Force*, in contradistinction to the other, or *La Grande Force*, was erected about the same period. Since the beginning of 1830 these two prisons have been united, and the whole appropriated to the confinement of male persons committed for trial. The prisoners are divided into separate classes; the hardened thieves, who are old offenders, form one; men committed for acts of violence, another; old men above 60 years of age are placed by themselves, and so are boys under 18 years of age; the other prisoners form two classes, those supposed to be the best disposed being kept by themselves. The prisoners sleep in large dormitories, which are comparatively clean and well ventilated; the dormitory of the boys is divided by strong partitions into small chambers, each containing a single bed, and in their ward a workshop is established. The other prisoners may work if they please; but as they are not as yet condemned, their labour is quite voluntary. An infirmary, bathing-room, *parloir*, and *cantine* are attached to the prison, as well as an advocates' room, in which prisoners can confer with their legal defenders. Each class has a yard for exercise. The sanitary regulations of this prison

(1) In addition to the above, there are besides for the department of the Seine two houses of correction, one at St. Denis, the other for the suppression of mendicity at Villers-Cotterets.

are very excellent, and are attended with the best results. The number of prisoners varies from 600 to 700, and the annual movement of the population of the prison is nearly 10,000. On account of the increased number of prisoners, the chapel has been converted into dormitories.

ST. LAZARE, 117, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but it is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The *Maison Centrale*, to which they are sent for longer periods, is at Clermont. This prison is divided into three sections, altogether distinct from each other: the first contains, 1, criminals committed for trial; 2, those who are undergoing a sentence of imprisonment. The second section is devoted to prostitutes condemned to short imprisonment for offences against sanitary or other regulations of the police, and those confined in the infirmary or the prison. Children under 16 years of age occupy the third section, and are kept by themselves. Each class has its separate infirmary, and to all are attached workshops, in which the prisoners are obliged to labour at different trades. The distribution and internal regulation of this prison are very good, and every encouragement is given to the prisoners who show a disposition of amendment. To this end they are allowed out of their earnings two-thirds, and their daily gain may amount to 1 fr. or 1 ½ fr. All sorts of manufactures are carried on here; the preparation of hooks and eyes, of cashmere yarn, and of phosphorus-boxes, being the chief. To this prison is also attached the general bakehouse of all the prisons, as well as the general laundry and linen-depot. A large chapel stands in the middle of the prison, and the women confined here attend service in it every Sunday. The number of females confined here is from 900 to 1,100, and the annual movement of the population of the prison is about 10,000. The interior service of this prison, as indeed of all institutions wherein females are detained or confined in the capital, is confided to the *Sœurs de Charité*. No other attendants are permitted in the interior.

MAISON D'ARRÊT DES MADELONNETTES, 14, rue des Fontaines, opposite the Temple.—These buildings formerly belonged to a society of nuns, called the *Filles de la Madeleine*, who devoted themselves to the reclaiming of abandoned women. Since the Revolution it has been used, first, as a prison for females, and on the removal of that class of offenders to St. Lazare, as a temporary prison for men and boys. The latter are kept in a building apart.

LA NOUVELLE FORCE, Boulevard Mazas and rue Traversière.—Daily experience having proved the old prisons of *La Force*

and the *Madelonnettes* to be extremely unhealthy, a new prison, under the name of *La Nouvelle Force*, intended to replace the two former, was planned, and will soon be ready for the reception of offenders. Its principal entrance faces the new street, called Boulevard Mazas, intended to connect the Place du Trône with the Pont d'Austerlitz; the other entrance is rue Traversière. Its construction is such that a strict surveillance may be exercised over the prisoners, while they are at the same time effectually prevented from communicating with each other. A semicircular building forms a centre, to which converge six large wings, each consisting of a ground floor and two stories of 70 cells each; so that every wing contains 210 cells, and the whole structure 1260. A large hall of observation occupies the central body, and communicates with the long internal corridors which in each wing separate the two rows of cells from one another, as well as with the courtyards enclosed by the wings. In the centre of this hall an altar will be erected on Sundays, and the doors of the cells opened, thus to enable the prisoners to hear mass without communicating with one another. A peculiar system of calefaction and ventilation by steam will be adopted, which will effectually correct the internal atmosphere of the prison.

DÉPÔT DE CONDAMNÉS, or *Nouveau Bicêtre*, rue de la Roquette. —This prison is for criminals condemned either to forced labour in the *Bagnes* or to death. It consists of a pile of building surrounding a large quadrangular court 180 ft. by 150 ft., three stories high; the lower of which is occupied by workshops, etc., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director and other officers, the general linen store, etc. In this side, too, is the entrance, the porter's lodge, corps-de-garde, etc. A small court, added to the eastern side, is surrounded by the chapel and infirmary. At the same time that this prison is light, airy, and healthy, it is one of the strongest houses of confinement ever erected. A double court surrounds the whole, in which *surveillans* and sentinels constantly keep guard; the walls and iron fastenings are all of extraordinary solidity; each prisoner has a separate room, in which he is fastened at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. The average number of prisoners is 400. A fountain in the middle of the great court gives a constant supply of water, and every means is adopted for the cleanliness and health of the prisoners. The chapel is large and commodious, and service is performed in it every Sunday. This house, both for the style of its architecture and its excellent distribution, may be looked

upon as a model for all others of the kind: the inspection of the prisoners is carefully attended to, and every improvement that humanity could suggest has been adopted. It was designed by M. Gau, built in the short space of 18 months, and cost 1,245,000 fr.

MAISON CENTRALE D'ÉDUCATION CORRECTIONNELLE, or *Prison des Jeunes Détenus*, rue de la Roquette.—This prison, which stands immediately opposite the last-named one, and is constructed upon the cellular principle, has more the air of a feudal castle than of a house of detention. It was planned by M. Lebas. It consists of a regularly hexagonal pile of building, with circular turrets at the angles, from each of which piles of building converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The central building, which is perfectly isolated from all others, and is approached only by iron bridges, contains, below the level of the soil, in a large circular area, the kitchens; above these, on the ground floor, is the general *parloir*, so contrived that the prisoners of each section are kept by themselves, and that a guardian is always placed in a corridor between them and their visitors. Above the *parloir* is the chapel, forming the whole of the upper part of the building; this is so contrived that the prisoners of each division enter it separately, and, when once in, can see nothing in it but the altar and themselves. Each court contains on the ground floor 2 workshops; while the three upper stories contain 95 separate chambers, each 7 1/2 ft. square by 8 1/2 ft. high, with a window looking into the court, and a door opening into a corridor. The court contains a fountain in the middle, planted round with trees. This prison is intended for such offenders under the age of 16 as have been declared by the tribunal incapable of judgment; they are then acquitted of the offence, but subjected to correctional education for a certain time, not exceeding their 20th year. The prisoners are divided according to age and size, and as much as possible according to their morality. Those of one court can never have any intercourse with those of another, except in the *ateliers*, and the strictest surveillance is maintained over the prisoners night and day. On the eastern side of the prison are the director's house, and other apartments for officers connected with the house; on the western is the infirmary, and a large well with a wheel worked like a treadmill by the more robust prisoners. This supplies water to the whole of this as well as the opposite prison. A school of mutual instruction is established in the prison. The average number of prisoners is 400.

DÉPÔT DE LA PRÉFECTURE DE POLICE. — The prison adjoining the Prefecture was built in 1828, at an expense of 300,000 fr. It is a

place of temporary confinement, where persons arrested are detained till examination takes place. It is divided into two parts ; the Salle St. Martin is for those who can afford to pay for lodgings and accommodations. A building three stories in height serves, on the first floor, for the detention of prostitutes ; on the second for those accused of crime ; and on the third for those arrested for minor offences. (1)

The CONCIERGERIE, in the Palais de Justice, is used as a depot for prisoners during their trial, and sometimes for notorious offenders before their committal. It is suited to the purpose from its proximity to the courts of justice. For the historical associations connected with this prison, and a description of the building itself, the reader is referred to the Index.

PRISON DE L'ABBAYE.—This was formerly a house of detention within the jurisdiction of the Abbaye of St. Germain des Prés, in the immediate neighbourhood of which it stands. It contains several dungeons below the ground, and is the most gloomy of all the places of confinement in Paris. The horrors which took place here during the revolution are too well known to need further allusion. This prison now serves as a house of *arrest* for military offences ; the house of *detention* is fixed in the Château of St. Germain. To visit this prison application must be made to the Minister of War, but on account of the strictness of military discipline great difficulty may be expected in obtaining it.

PRISON FOR DEBTORS, 68, rue de Clichy.—This prison is of plain construction, airy, and well situated ; it holds from 300 to 400 persons, and is to receive further augmentations.

STE. PÉLAGIE, rue de la Clef.—This prison was formerly a convent of nuns, which was suppressed at the Revolution. After that period it was converted into a prison for debtors. It has only lately been appropriated to persons condemned to imprisonment for not more than a year, and to political offenders, either committed for trial, or sentenced to short terms of confinement. The internal arrangement of the prison has therefore become entirely changed, and much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. About 550 persons are generally confined here. The buildings are large and airy. As it contains political prisoners, the military discipline observed within, and in the immediate neighbourhood of this prison, is exceedingly severe. Persons condemned to forced labour are

(1) In 1845 the number of arrests was 62,477, or about 171 a-day, of these 31,670 were set at liberty after a short detention ; 26,171 were sentenced to imprisonment for a few months, or discharged on bail. Out of 4,636 brought to trial before the jury, 3,455 were found guilty.

removed first to the *Nouveau Bicêtre*, rue de la Roquette, and thence to the various *Bagnes*, or hulks, at the sea-ports.

Connected with the prisons are the two following benevolent institutions :—

SOCIÉTÉ DE PATRONAGE DES JEUNES LIBÉRÉS DE LA SEINE.—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement at the *Maison Centrale*, and for observing their conduct after the expiration of their punishment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The liberated prisoner is bound apprentice to a trade, and the society assist the family in maintaining him if their means are insufficient. Every individual costs the society on an average 80 fr. a-year. The most gratifying effects have already resulted from the efforts of this society, which is also assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommittal diminished from 60 to 10 per cent. The government allows the society 80 centimes per day for each prisoner liberated before the expiration of his time, but only during the remaining period of his sentence, being the same allowance as that given to a colony at Mettray, near Tours, (1) for young offenders sent thither from prison, and employed in mechanical and agricultural work. An annual meeting for the distribution of prizes for good conduct, etc., is held at the *Hôtel de Ville*, and a report of the proceedings is published every year. M. Berenger, peer of France, is president of the society. The secretary's office is at No. 9, rue de Menars.

The other association, formed for a similar benevolent purpose, is called *La Société de Patronage pour les Jeunes Filles libérées et délaissées*. The president is Mme. de Lamartine, No. 82, rue de l'Université.

LAWS OF FRANCE AFFECTING BRITISH RESIDENTS. — The following is entirely extracted from the valuable work of Mr. Okey on this subject—a book that ought to be in the library of every person domiciliated in France. We have merely abridged a few of the more important subjects, and refer the reader for fuller information to the work itself.

BIRTHS.—The French law requires that every birth be declared to the mayor of the commune, or *arrondissement* in Paris, within

(1) This admirable colony receives young offenders, not older than 17, from the different prisons of France, on condition that the time still remaining of their sentence be not less than 3 years. Being sent to Mettray is considered a boon. The colony consists of 12 farm-houses enclosing a square space of ground; each house contains a *family* of from 20 to 30 individuals, under the care of a *chef*; their pursuits are agricultural.

three days after it takes place; and that the child be produced to the officer who registers the *acte de naissance*. The father, or, in his absence, the midwife or medical man who attended at the birth, must make the declaration. The *acte* must be drawn up immediately after the birth, in the presence of two witnesses, and this is one of the few cases in which women may be good witnesses, as it may happen that they only have knowledge of the birth. It must state the day, hour, and place of birth; the sex, christian and surnames of the child, and the names of the parents and witnesses, with their profession and domicile. This *acte* is usually drawn up at the *mairie*. Parties not complying with these formalities are subject to fine and imprisonment. An authentic extract from the mayor's register is valid, as a proof of birth, in England. Children born of foreigners are foreigners; but, when of age, they can claim the rights of French citizens.

MARRIAGES.—A marriage between two British subjects in a foreign country is valid in England in the two following cases: either when the marriage has been solemnised in the British ambassador's house or chapel by a minister of the church of England, or when the parties have married in the form established in the foreign country. For a marriage at the Paris embassy, one of the parties is required to make affidavit before the consul that they are of age, etc. But a marriage even between British subjects is not binding in France unless it be celebrated according to the French forms. The formalities required by the French law consist of publication by the mayor, declaration of consent of natural or legal guardians, proof of legal age, testimony of witnesses, etc., all of which may be learnt on application at the *mairie*, or from the *Code Civil*. Other modifications of the laws of marriage will be found in the work of Mr. Okey. According to the laws both of France and England, the wife, if previously belonging to another country, becomes, on marriage, a citizen of the same country as her husband; but an Englishwoman, married to a Frenchman, does not lose all her English rights. The law of settlements, in the case of a marriage between parties of different countries, is open to great difficulty, and a lawyer's advice is absolutely necessary in such cases. A settlement of English property effected in France in the English form will be binding in England; but, to be valid in France, it must be made before a French notary previous to the marriage. The law of France does not take cognizance of our law of divorce.

DEATHS.—In case of death, a declaration thereof should immediately be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by

the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. In case a deceased person leaves personal property, seals are affixed thereon by the juge de paix, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the juge de paix proceeds to this formality of his own accord, as soon as intelligence of a death reaches him. The seals cannot be removed under three days from the time of their being affixed, or from the day of the burial, and only by the juge de paix on a formal demand.

WILLS.—(The subject of wills is one of much importance, and it is desirable to have recourse to professional assistance, in the drawing up of such documents.) Wills disposing of real property in England must, whether made there or abroad, be in writing, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. The same form is necessary for a will of personal property, wherever situated, if the testator has an English domicile. A will made in a foreign country, disposing of goods in England, must be proved in England. If the will is in a foreign language, the probate is granted of a translation by a notary public. Great inconvenience is experienced where an executor is not appointed to a foreign will. According to the laws of France, a will may be olographic, made by public act, or in the secret form. An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand of another person would render it null and void. The will by public act is received by two notaries in the presence of two witnesses, or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses. When a testator makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written by another. The paper containing it must be sealed.

The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another, and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover, and this must be signed, as well by the testator as by the notary and the witnesses. Persons who cannot read are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will. An English subject dying in France, but not domiciled there, may dispose of his property in England according to the English law; but all real property in France, though possessed by an English subject, follows the French law of succession. By the law of France, a testator, leaving at his decease one legitimate child, may dispose of not more than half of his property; if two children, of the third part; if there are more than two children, a fourth part only will be at his disposal. Under the title of children are included their descendants, in whatever degree, claiming in right of the child from whom they descend. Upon the failure of legitimate heirs, the property passes to the surviving parent, and, in default of such, to the illegitimate issue and their descendants, provided they have been legally recognized by the deceased.

CIVIL RIGHTS.—All persons residing in France are subject to the police laws, and are bound to observe every regulation connected with the public safety. An important difference is to be remarked between *résidence* and *domicile*. A foreigner resident in France enjoys the same civil rights as are or may be granted to Frenchmen by the treaties with the nation to which such foreigner belongs; with this important addition in his favour, that by a liberal provision of the French law he enjoys the right of succession in France, although it may not be granted to French citizens in his own country. He cannot, however, establish his *domicile* in France, without the King's express permission; this being obtained, he is then admitted to the enjoyment of all the civil, though not of the political, rights of French subjects. A foreigner merely resident in France still continues subject to the laws of his own country, and his children are also foreigners, until they have complied with the law relative to the denization of children born of foreigners in France. A foreigner, after 10 years' domiciliation in France, may, on compliance with cer-

tain forms, become naturalised, by an *ordonnance du roi*. Letters of naturalization may be granted to foreigners, who have rendered essential service to the state, at the end of one year.

ARREST.—“By the French law, a foreigner not domiciled in France may, when a debt has become due, be arrested on a judge's order provisionally, and before payment of the debt has been adjudged by the Tribunal; but it has been held that a Frenchman must be, in such cases, the original creditor, and not one who has become so by the assignment of a debt contracted by one foreigner with another, except in case of circulating securities, as bills.” No foreigner in France, although admitted to the enjoyment of civil rights, can arrest another foreigner for debt. Arrest of foreigners must not be for less than 150 fr.; nor can it be made against foreigners domiciled in the country, unless by virtue of a judgment; and persons of 70 years of age are not liable to be arrested. Women are not liable to arrest for civil debts. Arrest neither prevents nor suspends proceedings and execution against the goods of the debtor. Arrest must not take place before sunrise nor after sunset; nor on fête days; nor in buildings dedicated to divine worship; nor at the seat of constituted authorities; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless authorised by the Juge de Paix, who must in such case accompany the officer. The prisoner may demand to be taken to the President of the Tribunal de Première Instance, who will decide as an arbitrator.

IMPRISONMENT FOR DEBT.—The keeper of the prison, on receiving the prisoner, must enter in the prison-book, or register, the judgment which authorises the arrest. This must be written in a certain prescribed form, and must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the consent of the creditor, and of all who have lodged detainers against him, given before a notary, or entered on the register of the prison; by the payment, when the debt is not commercial, of a third of the amount and costs, and giving for the remainder a surety accepted by the creditor, or approved by the Court; by the default of the creditor to deposit one month's prison allowance, fixed at 30 fr.; and by the prisoner having entered his 70th year. Whether the principal debt be of a commercial or a civil nature, imprisonment of a foreigner in all cases ceases after 2 years, if it does not amount to 500 fr.; after 4 years, when below 1,000 fr.; after 6 years, when below 3,000 fr.; after 8 years, when below 5,000 fr.; after 10 years, when above 5,000 fr. and upwards. These periods are, most unjustly, double those inflicted on French subjects.

In case of non-payment of prison-allowance, the debtor is entitled to an order of the court for his release, provided he apply before the money is paid; and he cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

ACTS.—In drawing up civil documents, the French law requires that the year, day, and hour of the *acte* be mentioned, together with the christian names, surnames, ages, professions, and domiciles of all persons concerned in them. No abbreviation may be used, nor date inserted in figures.

AMBASSADORS, CONSULS, etc.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This privilege, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The ambassador is free from arrest or any civil process, and so are his servants, secretaries, etc.; but the same privilege does not apply to a consul. The duties of a consul are very extensive: he has to watch over the commercial interests of his nation; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. Those resident in seaports are bound to see that no vessel under their flag sails without all due claims being previously settled. In Paris the consular department is added to that of the embassy, and the office is in the same hotel.

BILLS OF EXCHANGE.—By the law of France all endorsements upon bills of exchange, etc., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last proceedings upon it; but different and frequently contradictory opinions have been held by judges respecting the interpretation of the act of 1832, and of certain clauses of the code regarding bills of exchange, and all questions concerning "debt."

WITNESSES to the execution of notarial instruments, according to French law, must be *men*, natives, 21 years of age, and having civil rights; but in case of a will made by public *acte*, they must furthermore be neither legatees, nor relatives or connections, even to the fourth degree inclusively, nor even the clerks of the notaries by whom the *acte* is drawn up. A foreigner in France may be a good witness to a civil *acte*.

DUELS.—It has been decided by the tribunals that, an individual having killed his adversary, an action may be maintained against him by the widow and orphans for damages.

COPYRIGHT.—The French law gives to the authors of works of literature, and to composers, painters, engravers, etc., the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 20 years from his decease, or from the decease of the survivor of him and his widow, if the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of works originating there, and pirated in a foreign country, is a misdemeanor. Authors may dispose of their property to another person, who then becomes entitled to the same rights.

PORT D'ARMES.—Permission to carry arms may be obtained at any prefecture, but must receive a *visé* at each change of department. It is not transferable; it costs 25 fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the season, which is generally from 1st Sept. to 1st March.

FISHING.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, etc., where a fishing-boat can pass. Every person fishing in private waters, without permission from the owner, is liable to a fine of from 20 fr. to 100 fr., besides damages.

NATIONAL GUARD.—Foreigners having acquired civil rights are liable to serve in the national guard; but in that case only.

CARRIERS.—The proprietors of public carriages are liable in France for the full value of objects entrusted to their care and lost, although the value of them may not have been declared. This does not apply to the luggage of a passenger, if given to the conducteur without having been entered on the way-bill.

INNKEEPERS and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force, or where the property, being of a very considerable value, was not shown to them or the existence of it mentioned when the traveller came to the hotel, especially if any negligence as to locking-up, etc., can be shown against the owner. Their responsibility holds good

even if the traveller leaves the key in the lock of his door during the night, because he has a right to count upon the same security as if he were in his own house; but not so if he leaves the key in during the day, because that is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot, however, touch the goods of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell a portion of it, in order to satisfy their claim.

SERVANTS, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning, or wages on being dismissed, but must, if required, serve the eight days. When the servant gives warning, or demands to be dismissed, the eight days are not payable unless the master requires the service of the party during that period. The contract for hiring is not binding upon the servant until money has been received as an earnest. The master is in all cases believed on affirmation as to the amount and payment of wages.

APARTMENTS.—An apartment, hotel, house, or shop, may be rented in France either verbally or by writing. Leases are either executed before notaries or privately; they must be written on stamped paper, and care should be taken to observe all the formalities required by the law for *actes*. The rent is always payable at the end of each quarter or *terme*; the quarter-days being in reality on the first day of January, April, July, and October; but in all cases 14 days' grace are allowed when the rent exceeds 400 fr. per annum, and 8 days when under that sum. Foreigners in France are generally required to pay the month or *terme* in advance. The lessee, on quitting the premises, should return all keys, as a sign that tenancy is at an end, before the pay-day of the *terme*; the repairs requisite must have been completed, the rent paid, and proof of due payment of taxes having been made must be given. Any opposition on either side is noticeable by a *juge de paix*. A lessee may underlet or assign his lease, if there is no provision in it to the contrary; but he is responsible for the conduct of his tenant, and for his own rent as principal tenant to the proprietor. The assignee, or under-tenant, is not liable to the original lessor beyond the amount of rent due by the under-lease or assignment; but he cannot set up payment of rent made by anticipation to his own landlord as a bar to a legal claim by the original lessor. A lessee who does not put upon the premises sufficient furniture or moveables to answer the amount of the rent may be ejected, unless he gives sufficient additional security. When a plan of

the premises, or an inventory of their fittings, has been made by the contracting parties, the lessee is bound to restore every thing as he found it, excepting what may have perished or become damaged by time and fortuitous events. With this exception, the lessee may alter the premises as much as he pleases. If no plan or inventory has been made, the tenant is bound to give up possession of them in good condition. The lessee is liable for the damage in the case of fire, unless he can prove that it was communicated from a neighbouring house, or happened by accident, or by faulty construction of the premises he occupies. If during a lease repairs become absolutely necessary, the lessee is bound to suffer them; but if they last more than 40 days, the rent is diminishable in consequence. In taking an apartment, as soon as the bargain is made with the proprietor, it is usual to give a trifle as earnest-money to the porter. Notice of quittal must be given 6 weeks, at least, beforehand, when the annual rent is under 400 fr., and a quarter when it is above that sum. As soon as notice is given, the tenant cannot refuse at a reasonable hour to show the apartments.

FORM OF A LEASE.

Je —, propriétaire (*or*) principal locataire de — maison, la loue à M. —, (*or*) à Madame —, (*or*) loue à M. —, (*or*) à Madame —, — boutique, — appartement, — chambre, au — étage, dans ladite maison (*describing them accurately*), pour — années, qui commenceront à courir ce jourd'hui (*or the day*), pour — prix (*the amount*) payable à (*the time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le code civil.

Et moi (*the lessee*) prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil huit cent quarante—. (*The signatures.*)

RECEIPT FOR RENT.

Je soussigné, propriétaire de — maison, sise rue —, N° —, (*or*) principal locataire, (*or*) fondé de la procuration de M. —, propriétaire de — maison située, etc., ladite procuration en date du —, dûment enregistrée, reconnais avoir reçu de M. —, locataire de — appartement au — étage, (*or*) d'une boutique de ladite maison, la somme de — pour trois (*or*) pour six mois (*or*) pour un an, des loyers dudit appartement par lui occupé, échus le —, et la somme de — pour sa contribution de portes et fenêtres; dont quittance, sans préjudice du terme courant (*or*) de l'année courante (*or*) pour solde du dernier terme de loyer dudit M. —.

A Paris, ce —, mil huit cent quarante—. (*The signature.*)

CHAPTER III.

PUBLIC INSTITUTIONS.

SCIENTIFIC AND LITERARY.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies,

denominated *académies*, established during the reigns of Louis XIII. and Louis XIV.; and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, however, the Convention, upon the proposition of the Abbé Grégoire, appointed a committee for the preservation of the monuments of France; ordained the creation of the Polytechnic and Normal schools, the opening of the colleges, and founded the Conservatoire de Musique, the Conservatoire des Arts et Métiers, etc. By a decree of October 26, 1795 (3d Brumaire, an IV.), the Convention founded the *Institut*, to replace the former academies, and the Directory appointed a certain number of members, who in their turn invited to join them such persons as they considered worthy. The institute was originally divided into three classes: the first, of physical and mathematical sciences; the second, of moral and political sciences; and the third, of literature and the fine arts. Bonaparte, who was elected a member of the mathematical section of the Institute, on the 26th of December, 1797, having become Consul, divided the Institute into four classes, in 1803: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature; the third ancient history and literature; and the fourth, the fine arts. Upon the Restoration, Louis XVIII. issued an ordonnance, dated March 21, 1816, by which, for the four classes of the Institute, four academies were substituted: viz. 1. the *Académie Française*; 2. the *Académie Royale des Inscriptions et Belles-Lettres*; 3. the *Académie Royale des Sciences*; 4. the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies were taken under the special protection of the king. In 1832, a fifth *Académie*, under the name of *Académie des Sciences Morales et Politiques*, was refounded. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject to the approval of the king. The members of one academy are eligible to all the others, and in the proceedings and discussions in which they can take part. Each receives a salary of 1500 fr. Every time a member attends, he receives a counter to denote that he was present; were he not to attend during the year he is exposed to a pecuniary mulct, and if he do not give satisfactory reasons for frequent absence, he is liable to expulsion. Each academy has its special rules and funds. The library, etc., are common to the five academies. The Institute comprises 217 members, besides 7 secretaries, 43 free academicians, who receive no salary, 33 associates, and 220 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. It adjudges an annual prize of 2000 fr. for poetry or eloquence, besides two annual prizes founded by M. Montyon, one for the work most useful to public morals, and another for some distinguished act of virtue displayed by one of the lower classes of society; it likewise awards a prize each year, given by M. Gobert, of 10,000 fr. for the most eloquent work on French history, and accords a gratuity of 1,500 fr. every alternate year, the gift of Count Maillé de la Tourlanderie, to some deserving but indigent young man of letters. Its meetings are held publicly every Thursday at 2 P. M.

The *Académie des Inscriptions et Belles-Lettres* is also composed of 40 members, and 10 free academicians, besides foreign associates and correspondents. The learned languages, antiquities, and monuments, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of archæological collections. (1) This academy adjudges an annual prize of 2,000 fr. for memoirs, and another for medals, founded by M. Hauteroche. It meets on Fridays at 2 P. M.

The *Académie des Sciences* contains 65 members (including the two secretaries), 10 free academicians, and 8 foreign associates, among whom are Mr. Farraday and Mr. Brown, besides correspondents. It is divided into 11 sections, as follows: — geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. The annual prizes adjudged by this academy are 1 of 3,000 fr. for physical sciences; 1 for statistics; 1 for experimental physiology; and 1 for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients; for the means of rendering any art or trade less insalubrious; for works or discoveries published in the course of the year upon objects of utility; and one by M. Delalande for the principal

- (1) This Academy publishes—1. *Ses Mémoires*, 4to, more than 65 vols.; 2. *Les Mémoires qui lui sont présentés par divers savants*, 4to, 1 vol.; 3. *Les Notices des Manuscrits*, 4to, 16 vols.; 4. *Les Mémoires sur les Antiquités de la France*, 4to, 1 vol.; 5. *L'histoire littéraire de la France*, 4to, 21 vols.; 6. *Collection des Histoires de France*, folio, 20 vols.; 7. *Les Histoires des Croisades, Orientales, Grecques et Latines*, folio., 3 vols.; 8. *Les Ordonnances des Rois de France*, 20 vols.; 9. *Les Chartes et Documents relatifs à l'Histoire de France, et les Lettres des Rois de France*, folio, 2 vols.; 10. *Le Catalogue des Chartes*, folio, 4 vols.

astronomical discovery or observation. To these have lately been added a yearly prize of 2,000 fr. for the advancement of mathematical science one year, and that of the physical sciences the next, alternately; also a yearly prize, founded by the widow of M. de La Place, the astronomer, to the most meritorious pupil of the year in the École Polytechnique. (1) Public meetings every Monday, at 2 P. M.

The *Académie des Beaux-Arts* is composed of 41 members, including the perpetual secretary, and 10 free academicians, besides associates. It is divided into five sections, viz. painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. It also distributes annual prizes for the best works of students in the arts, and those who are successful are sent to the French academy at Rome, and educated at the expense of the state. Meetings every Saturday, at 2 P. M.

The *Académie des Sciences Morales et Politiques*, restored by an ordonnance of the King (26th October, 1832), is composed of 30 academicians, divided into 5 sections:—philosophy; moral philosophy; legislation, public right, and jurisprudence; political economy and statistics; history and the philosophy of history. At least one annual prize is given. This academy has 5 free academicians and also 5 foreign associates, among whom are Lord Brougham, Mr. Hallam, and Mr. M'Culloch. It meets on Saturdays, at noon.

A perpetual secretary is attached to each academy, except to that of sciences, which has two.

BUREAU DES LONGITUDES.—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. It is composed of 2 mathematicians, 4 astronomers, 4 adjunct astronomers, 2 navigators, 1 geographer, and 2 instrument-makers. It has at its disposal the Paris Observatory (where its members meet), and all the astronomical instruments belonging to government. It corresponds with the other observatories of France, and with those of foreign countries; and suggests to the government where it is desirable to establish others. The Bureau is charged to draw up a work called *Connaissance des Temps*, or account of the motion of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects the astronomical tables and methods of longitudes, and devotes its attention to the publication of astronomical and meteorolo-

(1) This Academy publishes—1. *Les Procès-Verbaux de ses Séances*, 4to, every Monday; 2. *Le Recueil de ses Mémoires*; 3. *Un Recueil de Mémoires présentés par divers savants*.

gical observations. One of the members delivers annually a public course of lectures on astronomy. The bureau publishes every year the *Annuaire du Bureau des Longitudes*, and the *Connaissance des Temps*.

ACADÉMIE ROYALE DE MÉDECINE.—Previous to the Revolution, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordonnance of December 20, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. It was definitively organized by royal ordonnances in 1829 and in 1835; and consists of 139 resident members, 14 free members, 25 country members, and 19 foreign associates. The number of its correspondents is unlimited. The Academy holds public sittings every Tuesday, at 3 o'clock, at 8, rue de Poitiers.

UNIVERSITY OF FRANCE.—The large and flourishing University of Paris was founded, it is said, by Charlemagne; its early celebrity, and the important part which it bore in the history not only of Paris, but also of France, are well known. The number of universities in France, at the commencement of the Revolution, was 10 or 12, independent of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, government adopted a plan of public education entirely new. For the courts of justice, which had succeeded to the ancient *Parlements* established in various parts of France, 25 courts of appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a grand judge, Minister of Justice. In like manner, one imperial university, consisting of as many academies as there were courts of appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration in 1814, Louis XVIII. abolished the office of grand judge, but retained the courts of appeal, now called *Cours Royales*; and at the same time did away with the council and grand master of the university, but kept up the academies. The council was afterwards re-established under the title of *Conseil Royal de l'Instruction Publique*, and placed under the authority of the Minister of the Interior; and in 1822, the office of grand master, who is also Minister of Public Instruction, was restored. The council consists of 9 members, including the secretary. There are also 22 inspectors-general of studies. An academy in France therefore includes, in general, every establishment for educa-

tion; and none whatever can be created without the permission of the Royal Council of Public Instruction. The University is composed as follows:—1. *les Facultés*; 2. *les Colléges Royaux et les Colléges Communaux*; 3. *les Institutions et Pensions*; 4. *les Écoles Primaires*. The University possesses a library, which is placed at the Sorbonne, and has special funds for granting pensions to superannuated and infirm teachers.

THE ACADEMY OF PARIS consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The 3 first are established at the Sorbonne, and comprise the following professorships:—

Sciences: physical astronomy, mathematical astronomy, (1) differential and integral calculus, algebra, mechanics, chemistry, mineralogy, botany, zoology, and comparative physiology, with 8 supplementary professorships. To obtain the following degrees the candidates must be *bachelier ès lettres*, and must pass the following examinations: *Bachelier ès sciences mathématiques*: arithmetic, geometry, and algebra, plane trigonometry, analytical geometry, and the elements of physics, as taught in the royal colleges. *Bachelier ès sciences physiques*: elementary mathematics of 1st year of philosophy; elements of physics, chemistry, and the three branches of natural history, according to the programmes of the royal colleges. *Licencié ès sciences mathématiques*: differential and integral calculus, and mechanics. *Licencié ès sciences physiques*: chemistry and physics. *Licencié ès sciences naturelles*: mineralogy, botany, geology, and zoology. To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty in the same year must have been followed. *Docteur ès sciences*: candidates are required to sustain two theses on the subjects of one of the three licentiates' examinations.—*Letters*: Greek literature, Latin eloquence, Latin poetry, French eloquence, French literature and poetry, philosophy, history of ancient philosophy, history of modern philosophy, ancient history, modern history, geography, foreign literature, besides 7 supplementary professorships. To obtain the degree of *Bachelier ès lettres*, the candidate must be 16 years of age at least, and produce a certificate of having attended a course of rhetoric, and one or two distinct annual courses of philosophy. (2) *Licencié ès lettres*: the candidate must be a bachelor of one year's standing, and have taken four *inscriptions* in the faculty. The examination consists of compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions. *Docteur ès lettres*: he must be a licentiate, and sustain

(1) This chair is at present filled by the celebrated M. Leverrier, the theoretical discoverer of the new planet situated beyond Uranus.

(2) See "Manuel du Baccalauréat ès Lettres."

two theses; one in Latin on a philosophical subject, the other in French on a subject of ancient or modern literature. — *Theology* : dogmatic theology, morality, sacred scriptures, ecclesiastical law, sacred eloquence, Hebrew, with 5 supplementary professors. The degrees of *bachelor*, *licentiate*, and *doctor*, are also conferred in this faculty. By an ordonnance of Dec. 25, 1830, no one can be a professor of theology without having taken the degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate*; nor curate of a chief town of a canton without being *bachelor*, unless the functions of curate or officiating minister have been performed by him for 10 years.

The Faculty of Law is established at the École de Droit, Place du Panthéon. There are 17 professors and 8 supplementary ones, who lecture on the Civil code; civil and criminal procedure, and criminal legislation; commercial code; administrative law; French constitutional law; law of nations; Roman law; Pandects; history of law. To be admitted to follow these courses the student must bring a diploma of *bachelier ès lettres*. To graduate in this faculty students must be *bacheliers ès lettres*, and fulfil certain conditions of entering their names, etc. *Bachelier en droit* : two examinations are necessary for this degree, which is taken at the end of the second year; the first in the civil code and the institutes of Justinian; the second in the civil code, and the codes of procedure, penal laws, and criminal process. *Licencié en droit* : a third year's study is requisite for this degree, and two examinations, besides a public act, one in Roman law, the other in civil and commercial codes, and in administrative law. *Docteur en droit* : a fourth year is necessary for this degree; two examinations and a public act; one in Roman law, the other in the civil code, the law of nations, the history of law, and constitutional law.

The Faculty of Medicine, Place de l'École de Médecine, is composed of 26 professors, chosen by *concours*, but subject to the approval of the Minister of Public Instruction. They all receive a fixed salary from the government, varying from 2,000 to 10,000 fr. A dean, the head of the faculty, is elected every five years. (1) This faculty confers only the degree of *doctor*, for which a candidate must be a *bachelier ès lettres*,

(1) The following is a list of the professorships, with the names of the gentlemen attached to them :—*Anatomy*, Denonvilliers; *Pathological Anatomy*, Cruveilhier; *Physiology*, Pierre Berard; *Medical Chemistry*, Orfila; *Medical Physics*, Gavarret; *Pharmacy and Organic Chemistry*, Dumas; *Hygiène*, Royer-Collard; *Medical Natural History*, Richard; *Operations and Bandages*, Blandin; *External Pathology*, Marjolin and Gerdy; *Internal Pathology*, Dumeril and Piorry; *General Pathology*

and pass an examination at the end of his first year, for which he must have obtained the diploma of *bachelier ès sciences*; a second at the end of his third; and three other examinations, with a public thesis, at the end of his fourth. Before obtaining his degree he must have served a year in an hospital. There are certain fixed periods of the year for entering names, etc. The number of inscriptions for 1846 was 3183. (See *Preface*.)

To all the above faculties a certain number of *professeurs-agrégés*, or assistant professors, are attached, from among whom the regular professors are chosen. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All their lectures are public and gratuitous. Foreigners are admitted to them under certain regulations, which may be known on application at the seats of the faculties. (1)

The numbers of the students attending the faculties of the University of Paris cannot be exactly ascertained. For the courses of law they amount to about 3,000, those for medicine 3,000; and from 1,200 to 1,500 for the sciences. By a decree in 1840, of the Royal Council of Public Instruction, foreigners wishing to follow the courses of lectures of the faculties of law, letters, medicine, or the sciences, will be admitted to take out their first inscription on producing certificates of study or examinations, or other documents required in their own countries for admission into faculties of the same order, after these certificates have been recognised as equivalent to the French diploma of *bachelier ès lettres*. The University also confers diplomas in foreign languages. Every second year the Minister of Public Instruction names four committees for the examination of candidates in English, German, Italian, and Spanish. Six classic authors are chosen in each language; the examinations consist, 1st, in written themes and versions; 2d, in oral translations and argumentations; 3d, in a public lesson given extempore by each candidate, and argumentation thereon. The suc-

and Therapeutics, Andral; *Therapeutics and Materia Medica*, Trousseau; *Legal Medicine*, Adelon; *Obstetrics and Female Diseases*, Moreau; *Clinical Medicine at the Hospitals*, Fouquier and Bouillaud, at la Charité, and Chomel and Rostan at the Hôtel-Dieu; *Clinical Surgery at the Hospital*, Roux at the Hôtel-Dieu, Cloquet at the Hôpital de Clinique, Velpeau at the Charité, and Valant at La Pitié; *Clinical Obstetrics*, Dubois at the Hôpital de Clinique.

(1) In France there are 6 faculties of catholic theology, established at Paris, Rouen, Bordeaux, Lyon, Aix, and Toulouse; and 2 of protestant theology, at Strasburg and Montpellier. There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strasburg. Three faculties of medicine, at Paris, Montpellier, and Strasburg. Six faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, Montpellier, and Bordeaux.

cessful candidates obtain the exclusive right of teaching in the Royal Colleges.

COLLEGES AND SCHOOLS.—COLLÈGE ROYAL DE FRANCE, 1, Place Cambray, instituted in 1530 by François I.—At this college 28 professors give public and gratuitous lectures on the following subjects :—astronomy ; mathematics ; general and experimental philosophy ; medicine ; chemistry ; natural history ; natural, comparative, and national law ; history and ethics ; the Hebrew, Chaldee, Syriac, Arabic, Persian, Turkish, Chinese, Mantchou-Tartar, and Sanscrit languages ; Greek literature ; Greek and Latin philosophy ; Latin eloquence ; Latin poetry ; French literature ; political economy ; archæology ; history of legislation ; Slavonic languages and literature ; languages of Germanic origin ; literature of the south of Europe.

MUSÉE ROYAL D'HISTOIRE NATURELLE, Jardin des Plantes.—A college or body of 15 professors gives lectures on the following subjects ; zoology, mammiferae and birds ; zoology, reptiles and fishes ; zoology, mollusca and zoophytes ; zoology, articulated animals ; anatomy ; comparative anatomy ; general chemistry ; practical chemistry ; mineralogy ; geology ; botany ; vegetable physiology ; rural botany ; cultivation of plants ; physics applied to natural history. To these are added 1 honorary professor, 15 assistant preparers, 1 librarian, and other officers, besides 2 masters for instruction in drawing and painting flowers, and an establishment of painters of objects of natural history, botany, etc.

CONSERVATOIRE DES ARTS ET MÉTIERS, 208, rue St. Martin.—This establishment, especially intended for the industrial education of manufacturers, mechanics, and other workmen, contains, according to the last regulations, 10 professorships of application of geometry ; mechanics ; descriptive geometry ; application of inorganic chemistry ; application of organic chemistry and physics ; agriculture ; industrial economy ; industrial legislation, besides a preparatory school in the above branches. The expenses are supported either entirely or in part by the State, besides boarders. The lectures are at present suspended, on account of the partial reconstruction of the buildings, but will probably recommence in 1848.

ÉCOLE NORMALE, 21, rue d'Ulm.—This institution is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, must have taken the degrees of *bachelier ès lettres*, or *bachelier ès sciences*, and must have terminated their studies, philosophy included, in a royal college or in a " collège communal de plein exercice." The course of education in this school lasts three years. The establishment is administered by 6 directors, and has 27 professors, who govern

the institution under the immediate control of the Minister and Council Royal of Public Instruction. (1)

Besides these, there are in Paris five royal colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole corps universitaire. The terms for board are 1,000 fr. a-year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, etc., are extra charges. The royal colleges are each governed by an inspecteur-général des études, a proviseur, to whom is joined a censeur des études, and a steward. The colleges which receive boarders have also a chaplain, and two assistant chaplains. The pupils of the institutions and pensions are obliged to attend the lectures in the royal colleges; and such as have private tutors are also admitted. The course of education comprises the Greek, Latin, English, and German languages; philosophy, physics, belles-lettres, mathematics, history, geography, writing, drawing, and music. The masters of authorized boarding-schools and academies pay but 15 fr. per annum for college dues, in addition to 45 fr. paid for university fees. When classes are very numerous they are formed into two divisions.—The following is a list of the Royal Colleges: *Collège Royal de Louis le Grand*, 123, rue St. Jacques; 40 professors, comprising four lecturers on the Arabic, Turkish, and Persian languages; 530 boarders, and 540 day-scholars. — *Collège Royal de Henry IV.*, rue Clovis; 38 professors, 475 boarders, and 384 day-scholars. — *Collège Royal de St. Louis*, 94, rue de la Harpe; 36 professors, 285 boarders, and 695 day-scholars. — *Collège Royal de Charlemagne*, 120, rue St. Antoine; 33 professors, 870 day-pupils. — *Collège Royal de Bourbon*, 5, rue Ste. Croix d'Antin; 26 professors, and 1180 day-pupils. (2)

(1) All towns possessing faculties have also normal schools for providing the royal colleges with masters and elementary teachers; also the communal colleges with masters and regents. They are called *Écoles Normales Supérieures*.

(2) In the departments there are royal colleges in all great towns. In small towns the colleges are called *collèges communaux*: these are private establishments aided by the commune, and subject to the surveillance of the authorities. The accounts of the university, as to the number of students and the amounts of the fees received for their education, during the last scholastic year, show the following number of students:—In the 41 royal colleges, 23,270; 317 communal colleges, 37,045; 101 institutions, 8,378; 1,007 boarding-schools, 23,538; total, 92,231: and the sums received amounted to upwards of 2,500,000 fr.

Of the private establishments of a similar nature, the following are the most considerable : *Collège Stanislas*, 28, rue Notre Dame des Champs; 18 professors, and 350 boarders : *Collège Rollin*, 34, rue des Postes, 19 professors, and 420 boarders : *Collège Ste. Barbe*, place du Panthéon, 56 professors, and 600 boarders. The *Collège des Irlandais*, 3, rue des Irlandais, is a Catholic Institution for young Irish priests.

SPECIAL SCHOOLS.—Besides the colleges before mentioned, there are a number of schools for special purposes founded in Paris, mostly by government; of these we subjoin a list.

ÉCOLE POLYTECHNIQUE, rue Descartes, Montagne Ste. Geneviève. —A decree of the National Convention, dated 21 Ventose, an II. (March 11, 1794), created a Commission des Travaux Publics, and an École Centrale, the latter of which, by a decree of the 15th Fructidor, an III. (September 1, 1795), took the name of École Polytechnique. The object of this most useful and justly-celebrated institution is to form pupils for the artillery, engineering, the marine service, bridges and highways, mining, telegraphs, and other departments, into which persons cannot be admitted without having studied in this school. A great number of excellent officers, engineers, and scientific men have been educated in this establishment. Pupils are admitted from the age of 16 to 20. They must be French by birth, or naturalized, and free from any physical defect which might render them unfit for service. Every year candidates for admission undergo a very severe examination in Paris and the departments. The terms are 1000 fr. a-year, the pupils also providing themselves with a uniform, books, and other objects necessary for the pursuit of their studies. The King has founded 24 scholarships, of which 8 are in the nomination of the Minister of the Interior, 12 of the Minister of War, and 4 of the Minister of the Marine. The affairs of the school are under the superintendence of a council of amelioration, a council of instruction, and a council of administration. The period allowed for study is two years, to which, in certain cases a third year is added. The number of pupils is about 300. Strangers cannot visit this school without permission from the Minister of War. (1) It possesses a Library of 26,000 volumes. There is an *École d'Application* at Metz, to which 106 pupils passed in 1840 from the metropolitan institution.

ÉCOLE ROYALE DES PONTS ET CHAUSSÉES, 24, rue des Saints Pères. —This school consists of about 100 pupils, taken from the École Polytechnique, who receive instruction in the art of projecting and constructing routes, canals, bridges, etc., also whatever

(1) The fullest information on this remarkable institution will be found in the publication called "Programme des Études."

concerns the different branches of civil engineering. Each pupil is allowed a salary of 1200 fr.

ÉCOLE D'ÉTAT-MAJOR, 136, rue de Grenelle.—This school is destined to form pupils for the staff-service. The usual term of study is two years, when those pupils who have passed the examinations with honour are appointed in their turns, as vacancies occur, to lieutenancies of the staff, but are attached during four years to infantry or cavalry regiments of the line.

ÉCOLE DES MINES, 34, rue d'Enfer.—At its head is a *Conseil des Mines*, composed of 8 inspectors, which directs all affairs relating to mining operations. Lectures are given in geology and mineralogy during six months, commencing in December. Each pupil has an allowance of 900 fr. a-year.

ÉCOLES ROYALES VÉTÉRINAIRES, ET BERGERIES ROYALES.—The former are three in number, at Alfort near Paris, at Lyons, and at Toulouse. The latter, for the breeding and treatment of cattle, are at Rambouillet, Perpignan, La Haye Vaux (Vosges), and Mont Carmel, Pas-de-Calais.

ÉCOLE DES CHARTES, at the Palais des Archives, rue du Chaume.—This institution was founded by Louis XVIII., for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. It has lately been removed from the Bibliothèque Royale to its present situation, and been considerably increased. Three professors and four assistant-professors give lectures daily on palæography, and the art of decyphering ancient documents. The number of pupils is unlimited; to be admitted as such the candidate must have the degree of bachelor, and undergo an examination; his age must not be under 18, nor exceed 25. The establishment is open daily from 10 to 4; it consists of an elegant lecture-room for 100 pupils, a small library with desks, where students are at liberty to study between lectures, and a few other apartments. The students who distinguish themselves receive from the Minister of Public Instruction an allowance of 600 fr. yearly, till they obtain places.

ÉCOLES DES LANGUES ORIENTALES VIVANTES, at the King's Library, 12, rue Neuve des Petits Champs.—10 professors are attached to this establishment, and lecture publicly and gratuitously on the following languages:—Pure and Vulgar Arabic, Persian, Turkish, Armenian, Modern Greek and Greek palæography, Hindoostanee, Thibetani, Vulgar Chinese, Malay, and Javanese.

ÉCOLE DE PHARMACIE, 13, rue de l'Arbalète.—There are 10 professors attached to this school, who lecture on drugs, chemistry, natural history, and botany. Apothecaries must be examined at this school before they can practise as such.

ÉCOLE DES BEAUX ARTS, 16, rue des Petits Augustins.—This

school is divided into 2 sections, painting and sculpture, and architecture. Lectures are given gratuitously on every subject connected with the arts by 20 professors. Annual prizes are distributed in the various branches of art; the first prizes entitle the successful candidate to study at Rome at the expense of the state, and to pass 4 months at Athens.

ÉCOLE ROYALE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, en faveur des arts mécaniques, 5, rue de l'École de Médecine.—This institution is for the instruction of artisans in drawing and architecture; lectures are also given on geometry, arithmetic, mensuration, timber-cutting, etc.

ÉCOLE ROYALE, SPÉCIALE, ET GRATUITE DE DESSIN POUR LES JEÛNES PERSONNES, 7, rue de Touraine.—This school, for the instruction of young women intended for the arts or manual professions, affords the means of studying figures, landscapes, flowers, etc. (1)

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 1, rue des Coutures St. Gervais, founded in 1828, and established on the plan of the old École Polytechnique, for the education of persons intended for civil engineers, directors of manufactories, builders, and teachers of the application of the sciences.

ÉCOLE ET MAISON D'ACCOUCHEMENT, 3, rue du Port Royal.—This hospital, which occupies the buildings of the Abbey of Port Royal, rendered famous by the Jesuits and Pascal, was devoted to public uses in 1796. It contains in all 514 beds, of which 370 are for patients, 50 for children, and 94 for pupils. Women are generally received here in their last month of pregnancy, but, in case of urgency or distress, they may be admitted in their eighth month, on promising to take charge of their offspring. They are attended in their confinement by women, or, if need be, by the surgeons of the institution; and, unless their health will not admit of it, are removed from the hospital after the expiration of ten days from their confinement. If, in spite of the promise above mentioned, a woman refuses to take

(1) An *École gratuite de Dessin* has been established by MM. Charles and Dupré, at 130, faubourg St. Antoine. It is open on Tuesdays, Thursdays, and Saturdays, at 10 in the evening, and is assiduously frequented by laborious workmen. The Prefect of the Seine, at a public meeting and distribution of prizes, stated that the first school of the kind was founded in May, 1830, in the Faubourg St. Antoine. It was shortly followed by another, in the quartier St. Avoise, and by one for adult females, by Mme. Charles. At present these three schools contain upwards of 700 pupils; there are also 2,400 pupils in the gratuitous École Royale of Design, and in five other similar schools founded by the City of Paris; and in counting the pupils of the different primary schools, and those of the Polytechnic Association, who also receive lessons of Design, the total number is upwards of 10,000, all of whom are adults.

charge of her child, a commissary of police is called in, who draws up the necessary declaration, and the child is sent to the Hôpital des Enfants Trouvés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and is furnished with a supply of clothing. Works of different kinds are provided for the women received here. The mean term of a patient's abode here is 18 days. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as sages-femmes (*École pour les Élèves Sages-Femmes*). The average number of pupils is 80, some of whom are maintained at their own expense, others by different departments of France. 600 fr. a-year is the charge for board and instruction. After a course of two years, the pupils are examined by a jury, composed of the professor in chief and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are allowed to practise on receiving a diploma. The number of licensed sages-femmes is about 450. Strangers are not allowed to inspect the hospital without a permission from the director, seldom granted, except to some medical man of eminence. The average number of patients received here is 4000, and the mortality nearly 1 in 16. The average cost of the birth of a child is 55 fr. Physicians, Drs. Moreau and Gérardin; surgeons, Messrs. P. Dubois and Danyau; chief midwife, Mme. Charrier.

ÉCOLE SPÉCIALE DU COMMERCE, 22, boulevard des Filles du Calvaire.—This school was founded in 1820 by the late Casimir Périer, and by Messrs. Chaptal, Ternaux, and Jacques Laffitte. More than 3000 pupils have, since its foundation, received a practical commercial education, at an expense for board and instruction varying according to age from 1,200 fr. to 1,400 fr. annually. A similar institution, under the title of *École du Commerce et des Arts Industriels*, is at 95, rue de Charonne.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 11, faubourg Poissonnière.—This institution was founded for the instruction of young persons of both sexes in singing, music, etc. A numerous body of the first professors of both sexes give gratuitous instruction here to more than 500 pupils, and a very valuable musical library, open daily to the public from 10 to 3, is also attached to this establishment.

ÉCOLES D'ÉQUITATION.—The best are at 95 bis, rue St. Lazare; 10, rue Duphot; and 42, faubourg Montmartre.

GYMNASE, 6, rue Jean Goujon, Champs Élysées.—At this institution, conducted by M. Amoros, instruction is given to pupils of both sexes in gymnastic exercises. It is very well attended.

SOCIÉTÉ DES AMIS DE L'ENFANCE.—This society, formed for the

protection and instruction of male children, is under the protection of his Royal Highness the Comte de Paris. For admission address to Secretary of Council, 24, Place St. Germain l'Auxerrois.

INSTITUTIONS AND PENSIONS.—These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. In Paris there are 60 *Institutions* or preparatory schools for the colleges, and 217 *Pensions*. The number of Institutions for young ladies is 167, and of *Pensions* 131. There are besides in the rest of the department of the Seine a considerable number of institutions and pensions for male and female education, exclusive of the smaller schools, which in Paris and its vicinity amount to more than 500. For a list of the best, see DIRECTORY.

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS.—The name of these schools indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction. There are two for boys, and one for girls.

ÉCOLE MUNICIPALE DE FRANÇOIS I., 34, rue de Clichy, and 29, rue Blanche.—This establishment is intended for youths destined for commerce, manufactures, and business generally. French and foreign languages, history, geography, cosmography, elementary and descriptive geometry, algebra, geology, mineralogy, chemistry, natural philosophy and history, mechanics, the study of unwrought materials, technology, surveying, perspective, and singing, form the subjects of instruction. It is under the control of a director and 6 members of the Municipal Council. The indoor pupils pay 1,000 fr. a-year, everything included. The out-door pupils are charged 200 fr., or 150 fr. if only the higher branches be required. Director, M. Goubaud.

ADULT SCHOOLS.—There are in the department of the Seine 54 schools or classes for adults, containing 8,000 pupils in Paris, 371 in the arrondissement of St. Denis, and 1,085 in that of Sceaux. The schools in Paris are 30. The pupils receive gratuitous instruction in reading, writing, arithmetic, grammar, drawing, geometry, vocal music, etc., every evening from 8 till 10, so as not to interfere with their avocations.

OUVROIRS.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are 1 or more in each arrondissement; their total number is 30, and the children frequenting them are 1,625. The cost of these establishments, including the adult schools, is 646,776 fr. per annum.

Of the Écoles Primaires for children, there are, for boys, 26 Écoles Mutuelles and 28 Écoles Simultanées; for girls, 29 Écoles Mutuelles, and 27 Écoles Simultanées. The expense of all the

Écoles Primaires to the municipality is about 1,020,000 fr. annually. The funds contributed by charitable associations to some of the above-mentioned schools amount to 50,000 fr., giving the total cost of primary instruction per annum 1,070,000 fr. Children are admitted from the age of 6 to that of 15. Elementary singing is taught in all these schools. The monitors in them receive prizes according to merit. The salaries of the teachers are, for masters 1,800 fr., for mistresses 1,500 fr. per annum; and all are either provided with a house, or receive an allowance of 300 fr. towards their rent. Their salaries are increased every 5 years by 200 fr., till the total increase amounts to 600 fr. If they hold an evening class for adults, they are paid in addition 10 fr. annually for every pupil. (1)

ÉCOLES SPÉCIALES DE DESSIN.—Of these schools there are 6 for males, and 2 for females, maintained by the City of Paris.

SALLES D'ASILE, or *Infant Schools*, are rapidly forming all over Paris. There are at present 27 such establishments, and they receive during the day between 5,000 and 6,000 children. The annual expense of these establishments is about 130,000 fr. Infants are received till their sixth year. The society for the promotion of these schools holds its meetings at 58, Chaussée d'Antin, where the Inspectress-general resides. (2)

We may add to the foregoing account of the state of public instruction in the capital a notice of a grand and admirable institution, which, although not situated within Paris, is still immediately and closely connected with it.

The *Maison Royale de St. Denis* is devoted to the instruction of the daughters, sisters, and nieces of members of the Legion of Honour. It was originally established by Napoleon in the Château of Écouen, under the superintendence of Madame Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the Letters and the enlightened cares of its excellent governess; and by the numbers of accomplished and distinguished women who have received their education within its walls. Since 1815 it has been

(1) A school for children of the Jewish persuasion has lately been erected at the cost of 200,000 fr. in the Marché des Blancs Manteaux. The total number of children frequenting the primary schools of Paris in 1846 was 39,678. The Écoles Primaires for all France, according to the last returns, contained 1,388,964 boys, 943,616 girls: total, 2,332,580. The expense of communal schools was 9,017,427 fr., and the votes of councils-general for maintaining them amounted to 4,231,608 fr.

(2) The most authentic accounts of the institutions for public instruction in France are to be found in the "Almanach de l'Université," and in the "Reports" of the prefect of the department.

fixed in the vast buildings of the confiscated Abbey of St. Denis, and according to the latest regulations is thus constituted: The Queen is protectress of the institution. The Grand Chancellor of the Legion presents the higher functionaries of the house to the crown for appointment, and names the other functionaries by his own authority. All pupils are nominated by the King, on the presentation of the Grand Chancellor. The establishment consists of a lady superintendent, 6 ladies dignitaries; 12 ladies of the 1st class, 40 ladies of the 2d class, 20 novices, besides candidates for the noviciate, and about 600 pupils, of whom 400 are taught gratuitously, the remainder being educated at the expense of their families. The superintendent, dignitaries, and governing members of the institution wear orders and decorations corresponding to those of the members of the Legion of Honour; and retiring pensions are allowed them after a certain number of years. A highly finished education is given to the pupils; and the young ladies who are brought up here receive all the advantage that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large medical staff are attached to the service of the establishment, and the care and attention paid to the comfort as well as health of the pupils are very great. At the same time the rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, with aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are bestowed according to merit. Permission to visit the establishment is granted by the Grand Chancellor on a written application.

Two succursal houses, belonging to this institution, and conducted upon the same plan, are established, one in rue Barbelte, Paris, the second at the Maison des Loges, at St. Germain. These contain jointly 400 gratuitous pupils, and are superintended by the ladies of the Congrégation de la Mère de Dieu.

PUBLIC MUSEUMS.—Besides the Louvre, containing ten of the richest and most important collections of ancient and modern art, there are several other museums of art, numismatics, natural history, etc., described in their proper places, and enumerated in the Index under *Musée*, *Galerie*, and *Cabinet*.

PRIVATE MUSEUMS.—The following is a list of private collections, to which access may be obtained, by application in writing to the owners:—*Ancient and Modern Art*:—M. Odier, 20, rue de l'Oratoire, Champs Elysées. (Sundays.)—Count Pourtalès, 7, rue Tronchet. (Wednesday.)—M. Sauvageot, 56, rue du Faubourg Poissonnière. (Sundays.)—Madame Pankouke, 14, rue

des Poitevins.—*Paintings by old Masters*:—M. Kalkbrenner, 34, rue St. Lazare. (Sundays.)—Marshal Soult, 57, rue de l'Université.—Duc de Feltre, 10, rue Barouillère.—*Paintings by Living Masters*:—M. Paturle, 23, rue du Paradis Poissonnière. (Wednesday, from 1 to 6.)—*Birds and Shells*:—M. da Gama Machado, 3, quai Voltaire.—*Numismatics*:—M. Rollin, 12, rue Vivienne.—*Herbaries*:—M. Adrien de Jussieu, at the Garden of Plants.—*Phrenology and Anthropology*: Dr. Dumoutier, 37, rue de Seine.

The following are only accessible upon proper introduction: *Paintings*:—Count Demidoff, 105, rue St. Dominique.—Baron James Rothschild, 15, rue Laffitte.—Mr. Hope, 121, rue St. Dominique.—*Antiquities*:—M. Irisson, 10, rue d'Antin.—Duke de Luynes, 33, rue St. Dominique.—*Numismatics*:—M. Collot, 31, quai d'Orsay.—*Mineralogy*:—M. Brogniart, 71, rue St. Dominique.—M. Cordier, at the Garden of Plants.

PUBLIC LIBRARIES.—This city possesses many valuable collections of books, the most important of which is the *Bibliothèque Royale*. For this and the other libraries mentioned in their respective places see *Index*, under the head *Bibliothèques*.

PRIVATE LIBRARIES.—There are several attached to the different public offices and institutions; but they are not allowed to be visited without a special permission from the proper authorities, granted for some special object. Thus every ministry has one relating principally to its peculiar department; the Cour de Cassation and other tribunals have theirs at the Palais de Justice; and the *École Polytechnique*, the *École des Ponts et Chaussées*, the *Arts et Métiers*, the *Séminaire St. Sulpice*, the *Observatoire*, and the *Conservatoire de Musique*, have each their particular one.

LITERARY AND SCIENTIFIC SOCIETIES.—**SOCIÉTÉ ROYALE DES ANTIQUAIRES DE FRANCE**, 12, rue Taranne. — This society, which, when formed in 1805, was called *Académie Celtique*, and has published some very interesting memoirs, has for its object to investigate the language, history, and antiquities of the Celts, Greeks, and Romans, and of the middle ages, but particularly those of the Gauls and French down to the 16th century. It consists of 60 resident members, and a great number of correspondents in the departments and foreign countries.

SOCIÉTÉ PHILOMATIQUE, 6, rue d'Anjou Dauphine.—Most of the members, who are 60 in number, are also members of the Institute, and, next to that institution, it is the most scientific body in Paris. They publish a *Bulletin*.

SOCIÉTÉ ENTOMOLOGIQUE, at the Hôtel de Ville; meets on the 2d and 4th Friday of every month, at 7 P. M.

SOCIÉTÉ DU CERCLE DES CONFÉRENCES HORTICOLES DU DÉPARTE-

MENT DE LA SEINE.—This society, which holds two exhibitions of vegetables, fruits, and flowers, at the Luxembourg, at no fixed period of the year, meets the first Tuesday of each month, 6, rue d'Anjou Dauphine.

SOCIÉTÉ DE L'HISTOIRE DE FRANCE.—This society meets on the first Monday of every month, at the Bibliothèque Royale, 10, rue Neuve des Petits Champs. Its object is the publication of original documents on the History of France, previous to 1789. It also publishes an annual on the same subject. President, M. de Barante.

SOCIÉTÉ LIBRE DES BEAUX-ARTS, meets at the Hôtel de Ville on the first and third Tuesdays of every month; holds a public sitting in May each year, and publishes its annals.

SOCIÉTÉ DES GENS DE LETTRES.—The object of this society is to secure the rights of literary and scientific authorship; it meets every Monday. Central agency, 21, rue de Provence.

SOCIÉTÉ D'ÉDUCATION PROGRESSIVE, 123, rue St. Honoré, is composed exclusively of ladies.

ATHÉNÉE ROYAL DE PARIS, 2, rue de Valois, St. Honoré.—This institution was founded in 1781, by the unfortunate aeronaut Pilatre du Rosier. Lectures are delivered here in the winter on various branches of literature and science. The annual subscription is 120 fr. Subscribers have access to a reading-room, conversation-saloon, and library.

SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE, 23, rue Louis le Grand.—This society was founded in 1829, by M. César Moreau, to aid the progress of general statistics. Different works connected with the objects of this association are printed at its expense, and prizes and medals are awarded for such productions as are entitled to distinction.

SOCIÉTÉ DE BIBLIOPHILES.—The object of this society, which consists of about 20 members and some foreign associates, is the printing or reprinting of very scarce or inedited works. The agent of the society is M. Teschner, bookseller, 20, place du Louvre.

SOCIÉTÉ ROYALE DE GÉOGRAPHIE, 23, rue de l'Université.—Founded in 1821, for the advancement of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works and maps. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers, and publishes a bulletin.

SOCIÉTÉ GÉOLOGIQUE DE FRANCE, 26, rue du Vieux Colombier.—The object of this society is the study of geology in general, and of that of the soil of France in particular. It meets on the 1st and 3d Monday of every month. A library is at the disposal of its members. President, M. de Verneuil.

INSTITUT HISTORIQUE.—This society, divided into four classes, cultivating respectively the history of nations, literature, sciences, and fine arts, holds an annual conference, wherein these subjects are discussed and prizes awarded; it publishes a monthly bulletin. Public and gratuitous lectures are given. French and foreign members pay 20 fr. a-year, and receive the journal gratis. The bureau is at 9, rue St. Guillaume.

SOCIÉTÉ PHILOTECHNIQUE, 148, Galerie Valois, Palais Royal.—This society, composed of 60 artists and scientific and literary men, besides honorary members, free members, and correspondents, holds public half-yearly meetings in the spring and autumn, at the Hôtel de Ville, at which papers are read, musical compositions performed, and sometimes the artists of the society exhibit their pictures, designs, or sculpture. The committee sit every 10th day.

ATHÉNÉE DES ARTS, Hôtel de Ville.—Founded in 1792, for the encouragement and advancement of the arts and sciences. Its members consist of artists, scientific men, and artisans; ladies are also admitted. At the annual public meetings, in May, prizes are adjudged for useful inventions and improvements. The ordinary sittings take place on Mondays; there are besides literary and musical soirées held every three months.

SOCIÉTÉ DES AMIS DES ARTS.—This society was founded before the Revolution, but was subsequently dissolved, and re-established in 1816. Its object is to encourage the fine arts, by purchasing paintings, statues, drawings, engravings, etc., provided they be original, and by living artists. An unlimited number of subscribers are admitted, who, at the end of each year, can withdraw or continue members of the society. Every share is fixed at 100 fr., but may be divided into 4 coupons, and each subscriber can take as many shares as he pleases. Eight-tenths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, etc., by living artists of the French schools; another tenth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, in proportions regulated every year by the committee. Such shareholders as do not gain prizes are entitled to a proof engraving. Eighty proofs before letters are drawn of every engraving ordered by the society, and distributed by lottery among the shareholders. Subscriptions received by the secretary, at the Louvre.

SOCIÉTÉ DE MÉDECINE DE PARIS.—This society devotes its attention to epidemic diseases and the medical constitution, and keeps up an active correspondence with physicians and scientific men in France and foreign countries. It publishes the *Revue Médicale*. President, M. Sandras. The meetings are at the Hôtel

de Ville, on the 1st and 3d Friday of every month, at 3 P. M.

SOCIÉTÉ DE MÉDECINE PRATIQUE.—Its principal object is the study and cure of whatever diseases are most prevalent. The king's chief physician is president of this society. They meet at the Hôtel de Ville, the first Thursday of every month. (1)

SOCIÉTÉ DE CHIRURGIE.—The meetings are held at the Hôtel de Ville on Wednesdays, at 3 P. M. President, M. Bérard.

SOCIÉTÉ D'OBSERVATION, for the reading and discussion of medical cases.—M. Louis is perpetual president. The meetings are held at the École de Médecine, on Fridays, but are not public.

SOCIÉTÉ ANATOMIQUE, one of the most interesting scientific societies of Paris.—The most curious specimens of morbid anatomy are brought to the society from the different hospitals. M. Cruveilhier is the perpetual president. The meetings are held on Friday, in a room attached to the Musée Dupuytren.

SOCIÉTÉ PHRÉNOLOGIQUE, at the Athénée Royal, 2, rue de Valois, meets on the 2d and 4th Wednesday of every month; there is also a public annual meeting in August. Lectures are delivered on phrenology on Mondays, Wednesdays, and Fridays.

SOCIÉTÉ MÉDICO-PHILANTHROPIQUE.—This benevolent association holds its meetings at 23, rue Neuve St. Augustin, on the 2nd and 4th Mondays of the month. Gratuitous prescriptions are given on Thursdays from 12 to 1 o'clock, at the Hôtel de Ville, and money is afforded to patients destitute of the means of procuring medicine.

THE PARISIAN MEDICAL SOCIETY was established in 1837, and consists principally of English practitioners and students resident in the capital, as well as European medical men, who meet to read memoirs and to discuss medical topics. The president is chosen annually. A library and reading-room are attached to this society: its rooms are at No. 3, rue Racine. Meetings are held every Wednesday evening.

SOCIÉTÉ ETHNOLÓGIQUE, 4, rue Ventadour.—Patron, the Prince de Joinville; president, M. Lenormand. The object of this society is the natural history of man. Meetings are held on the 2d and 4th Friday of every month. Strangers are admitted on an introduction by a member. The society publish their transactions periodically.

SOCIÉTÉ ACADÉMIQUE DES ENFANTS D'APOLLON.—This society,

(1) The last "Almanach Général de Médecine" contains the following official statistical returns:—1442 doctors of medicine or surgery are entered on the general Paris list. The number of *officiers de santé* practising in Paris is 175, and the number of midwives is 480. There is, on an average, one medical man for every 763 inhabitants in Paris, and one for every 1000 inhabitants in the departments. There are at present 1260 students in the medical faculty of Paris.

founded in 1749, meets every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished artists and men of letters. Its meetings are held at 10, rue Duphot.

SOCIÉTÉ DU CAVEAU.—This society was founded in 1737, by Piron, Crébillon junior, and Collé, and used to meet at that period in a tavern called *Caveau*, in the Carrefour de Bussy. Duclos, Bernard, Moncrif, Helvétius, and Rameau were successively members of it. After some vicissitudes in 1793, when it changed its name to *Dîners du Vaudeville*, and later to *Société Lyrique des Soupers de Momus*, it was reconstituted under its ancient name in 1834. The members meet three times a-month, to cultivate poetry, and one of the meetings is devoted to the pleasures of the table. Their rendezvous is at 248, rue St. Honoré.

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE, 42, rue du Bac.—The object of this society is to second the efforts of government for the amelioration of every branch of industry, by giving prizes, by rewarding inventions, and by the publication of a bulletin upon discoveries relating to industry.

SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE.—This society holds its meetings at the Hôtel de Ville, every Wednesday at noon, and was established in 1788. Its object is the amelioration of rural and domestic economy in France. It is the centre of the correspondence of all the agricultural societies in the kingdom, and consists of 37 ordinary, 9 free, and 13 foreign associates.

SOCIÉTÉ ROYALE D'HORTICULTURE, 12, rue Taranne, for the improvement of the culture of gardens, the plants and fruits destined for food, the vegetables susceptible of being employed in the arts, fruit-trees, etc. It grants prizes, distributes medals, exhibits plants, shrubs, flowers, etc., and publishes a monthly journal on gardening, called *Annales de la Société d'Horticulture*.

SOCIÉTÉ DES ACCOUCHEMENTS, at the Hôtel de Ville, under the patronage of the Queen. It administers gratuitous advice and assistance, and meets on the first Wednesday of every month.

SOCIÉTÉ ORIENTALE, 10, rue Duphot.—Meetings on the 2d and 4th Friday of every month. Its object is the study of modern Oriental literature. It publishes the *Revue de l'Orient*.

INSTITUT D'AFRIQUE, 7, rue St. Florentin, founded in 1838 to aid the civilisation and colonisation of Africa.

ACADÉMIE DE L'INDUSTRIE FRANÇAISE ET DE STATISTIQUE UNIVERSELLE, 23, rue Louis le Grand, for the promotion of agricultural, manufacturing, and commercial knowledge.

Besides these there are numerous other societies in the capital, of which the following are the chief: full information respecting their objects and constitution may be obtained at the

addresses annexed to them. — *Société Sericicole*, 12, rue Taranne. — *Société Médico-pratique*, Hôtel de Ville. — *Société Médicale d'Émulation*, École de Médecine. — *Société de Chimie Médicale de Paris*, 4, place de l'École de Médecine. — *Société de Pharmacie*, 13, rue de l'Arbalète. — *Société Asiatique*, 12, rue Taranne. It publishes the *Journal Asiatique*. — *Société pour l'Instruction Élémentaire*, 12, rue Taranne. — *Société d'Éducation et des Méthodes d'Enseignement*, 12, rue Taranne. — *Société des Architectes*, 12, rue Taranne. — *Société des Progrès Agricoles*, 10, rue Taranne. — *Société Grammaticale*, 12, rue Taranne.

RELIGIOUS INSTITUTIONS.—Under the Restoration the Roman Catholic creed was declared to be the religion of the State, all others being merely tolerated. The Charter of 1830 having done away with these distinctions, all the persuasions professed at that time by French subjects have equal rights by law. In point of fact, however, the Roman Catholic Church predominates, that being, nominally at least, the creed of the majority of the French nation, and there is a general impression that the government gives it the preference.

I. ROMISH INSTITUTIONS.—Bishops and archbishops are named by the king, and confirmed by the pope; they take their oath of allegiance to the State before taking possession of their sees. Bishops name their vicars-general and curates, subject to the royal approbation. The Romish clergy of Paris is composed of 1 archbishop, 3 vicars-general sanctioned by the king, and 8 who are honorary; 2 secretaries, 1 penitentiary, 4 metropolitan and 4 diocesan officials; 16 members of the Chapter of Paris; 3 acting and 53 honorary canons; 2 masters of the choristers; 11 superintendents of the edifice of Notre Dame; 3 superiors of seminaries, and 37 curés or parish priests, besides an indefinite number of priests not attached to any particular service. In Paris each of the 12 arrondissements has a parochial church, and a number of others called *Églises Succursales*, or *District Churches*. Full descriptions of these will be found in their proper places. We would however particularly recommend to the attention of strangers the *Madeleine*, *St. Vincent de Paule*, *Notre Dame de Lorette*, the Cathedral of *Notre Dame*, *St. Étienne du Mont*, *St. Germain l'Auxerrois*, *St. Eustache*, *St. Gervais*, and *St. Sulpice*. (See *Index*.)—Churches or chapels not attached to the service of a particular district, but deserving of particular attention, are the *Église des Invalides*, the *Chapelle Expiatoire*, the *Chapelle de St. Ferdinand*, and the *Panthéon*, which last, though no longer a church, is still considered a sacred edifice. (See *Index*.)

Convents.—There are above 30 such establishments in Paris, principally of nuns, who devote themselves to the education of

young ladies, the relief of the sick, and other useful pursuits, but changes too frequently take place to be able to give their exact number. Among the principal we may mention : the *Dames du Sacré Cœur*, 41, rue de Varennes; the *Dames Augustines Anglaises*, 23, rue des Fossés St. Victor; the *Congrégation des Sœurs de St. Vincent de Paule*, or sisters of charity, 132, rue du Bac. These excellent women, about 500 in number, devote themselves to the care of the sick in the hospitals, in private houses when required, and they also superintend schools for the education of the poor. It is generally admitted, however, that zeal for their own creed induces them to make the sick bed an instrument for proselytism; a fact that has lately elicited a ministerial decree authorising the admission into the hospitals of ministers of any established creed patients may belong to.

The following other institutions belong to the same creed :

Séminaire des Missions Étrangères, 120, rue du Bac.—Missionaries are educated here in the Asiatic languages, and in whatever may fit them for the missions in the East.

Séminaire du St. Esprit, 26, rue des Postes.—The pupils of this seminary, destined for missions to the French colonies, consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state.

Séminaire de St. Nicolas du Chardonnet.—Forms two divisions : one established at the ancient seminary, 18 bis, rue de Pontoise, and the other, called *Petit Séminaire*, at Gentilly, shortly to be removed to 7, rue Notre Dame des Champs. The two houses contain 150 pupils.

Séminaire de St. Sulpice, Place St. Sulpice.—It has a superior, 10 directors and professors, and 230 students in theology. A succursal house is established at Issy, for the study of philosophy, with a superior, 5 professors and directors, and 60 students. It possesses a library of 20,000 volumes.

Institut des Frères des Écoles Chrétiennes, 165, rue du Faubourg St. Martin, shortly to be removed to the rue Plumet.—It has a noviciate for the teachers of the Écoles Chrétiennes. There are in Paris 10 establishments and 80 classes.

Caisse Diocésaine.—This fund is destined to afford pensions to priests whose age or infirmities prevent them continuing to exercise their functions, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

II. PROTESTANT INSTITUTIONS.—*Calvinists*.—These have *pastors* for every church, who with the elders of the congregation, chosen from among those who pay the greatest amount of taxes, form the *Consistory*. Five consistories form the juris-

diction of a *synod*, which is composed of the pastor and one elder of every church. The consistory elects the pastors under the approbation of the king. The synod decides upon all that relates to the service, the doctrines, and the affairs of the church. The royal approbation is required to give force to its decisions. It cannot assemble without the permission of government, nor last more than 6 days. This persuasion has a faculty at Montauban. Its churches in Paris are : *l'Oratoire*, 157, rue St. Honoré; *la Visitation de Ste. Marie*, 216, rue St. Antoine; *le Panthéon*, 110, rue de Grenelle St. Germain; a chapel at 38, Boulevard extérieur at Batignolles Monceaux. The number of pastors of this persuasion is seven.

Lutherans.—The churches of the Confession of Augsburg are directed by *pastors*, *consistories*, *inspections*, and a *General Consistory*. The consistories take cognizance of all that relates to the discipline and administration of the church. The inspection is composed of the pastor and one elder of each consistory within its jurisdiction, and elects 2 laymen and one clergyman, under the title of inspector, who exercises general vigilance over the other pastors. The inspection cannot assemble without the consent of government. The Consistory-general rules the inspections. The president, the eldest inspector, and 3 laymen form a *Directory*, invested with powers for conducting business during the intervals of the sittings. One of the laymen is named by the king. The seat of the Consistory-general is at Strasburg, where is also established a seminary and faculty. —In Paris its churches are : *La Rédemption*, 5, rue Chauchat; *les Carmes Billettes*, 16, rue des Billettes (in French and German), and the *Chapelle Évangélique*, 6, rue Montholon. These churches have together 5 pastors.

The following are not paid by the state :

Church of England.—The clergy of this church is composed of the chaplain to the embassy, and 4 ministers. The episcopal church is, 7, rue d'Aguesseau, faubourg St. Honoré. There are besides the Marbœuf Chapel, 10 bis, Avenue Marbœuf, Champs Élysées, and the Protestant church, in the rue Chauchat. *French Independents*, chapelle Taitbout, 44, rue de Provence; service in French and English. A school with chapel annexed is at 74, rue St. Maur, faubourg du Temple.—*Wesleyan Chapel*, 21, rue Royale St. Honoré; service in French and English.—*Swiss Church*, 357, rue St. Honoré. For the hours of divine service at these churches, the reader is referred to the article *Stranger's Diary*, published every Saturday in *Galignani's Messenger*.

The following are other Protestant religious institutions:—

Société Biblique Protestante de Paris, 16, rue des Moulins St. Roch.—The object is to spread the Holy Scriptures, without

note or commentary, in the versions received and used in Protestant churches. It holds an annual public meeting.

Société pour l'Encouragement de l'Instruction primaire parmi les Protestants de France, 3, rue de l'Oratoire St. Honoré, instituted in 1830.

Société des Missions Évangéliques chez les peuples non chrétiens, formed in 1822, 7, rue de Berlin, place de l'Europe.

Société des Traités religieux, 2, rue Tronchet.

Société Évangélique de France, 8, rue Rumford.

Société Biblique française et étrangère, 8, rue Rumford.

III. GREEK CHURCH.—Chapel of the Russian Embassy, 4, rue Neuve de Berry.

IV. ARMENIAN PERSUASION.—Séminaire des Moines Arméniens Mékétairistes de St. Lazare de Venise, 8, rue Monsieur.

V. JEWISH PERSUASION.—The ministers of this creed are paid by the State. A central Council, headed by the Grand Rabbi of Paris, exercises jurisdiction over the other Councils throughout France in matters relating to religion. The synagogue in Paris is situated at 14, rue Neuve St. Laurent, having another entrance at 15, rue Notre Dame de Nazareth. A central Rabbinical school is established at Metz, for aspirants to the priesthood. (1)

(1) The total number of catholic clergy in France is about 42,000, comprising 15 archbishops, 65 bishops, 176 vicars-general, 661 canons, 3,301 curates, and 28,501 priests of *églises succursales*. Funds have been voted for 300 more. To these may be added 8,500 theological students intended for the priesthood. The archbishop of Paris has 40,000 fr., the other archbishops 15,000 fr. each, and bishops 10,000 fr. The archbishop of Lyons, and the bishop of Arras, being cardinals, receive 10,000 fr. besides. The salaries of vicars-general and canons vary from 2,000 to 4,000 fr.; those of curés from 1,200 to 1,500 fr. A sum of 55,000 fr. is allowed for pensions to curates retired since 1802. Nuns (except those of the time of the Revolution) receive no salary from the state. The number of convents for nuns of different orders is about 3,000, and the number of nuns about 24,000; there are also in France convents of Trappists, Carthusians, Capucins, and Benedictines, besides the priests of St. Sulpice. The total cost of the catholic clergy in France for 1846 is estimated at 36,318,900 fr.—Of the ministers of other persuasions there are 411 Calvinists, of whom 90 are presidents of Consistories; 230 Lutherans, of whom 6 are inspectors, and 31 presidents of Consistories. The salaries of protestant ministers vary from 1,200 to 2,000 fr., according to the number of parishioners. The protestant seminaries are besides endowed with 30 purses of 400 fr. each and 60 half purses of 200 fr. The Church of England has at least 40 ministers in France. The whole expense of the Protestant worship for 1846 amounts to 1,255,050 fr. The Jewish creed counts 8 grand Rabbins; the expenses amount to 110,400 fr. There are 86 ministers of other denominations. The expense of administration of all these forms of worship, comprising a director and 56 *employés* of all degrees, amounts besides to 253,044 fr. At the time of the Revolution the total number of ec-

CHARITABLE INSTITUTIONS. Numerous establishments for affording relief to the sick, to foundlings, to the aged, infirm, and unfortunate, existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the period of the Revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their maladministration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates; and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786, a controversy having interested the public mind in favour of a change, Louis XVI. commanded the Academy of Sciences to make inquiry into the state of the Hôtel Dieu. Their report showed the state of that hospital to be most deplorable. The construction of four new hospitals was therefore ordained by the king. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the Revolution, caused several millions of the hospital fund to be dissipated. The Revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of demolishing the Hôtel Dieu, and establishing four hospitals, was not forgotten. By a decree of the Convention, July, 16, 1793, the administration of the department was commanded to transfer part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24, 1794, the superintendence of the hospitals was vested in sixteen members of the National Convention. By a subsequent decree, two new hospitals were established, and the number of beds in those already existing considerably augmented. At various successive periods the state of the *hospitaux* and *hospices* of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February, 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their super-

clesiastical personages was 114,000, including 19,000 regular clergy, and 32,000 nuns of all orders. Their annual revenues amounted to 72 millions of francs, and the tithe to 70 millions, giving a total of 142 millions. From an official account it appears that the sum expended in 1846 for Roman Catholic missions was 3,882,273 fr., and the receipts, by subscriptions and other sources, was 3,575,775 fr.

intendence. The military hospitals are under the government of the *état-major* of the garrison of Paris. The general council decides all general administrative measures, and superintends the property, accounts, and other affairs, of the *hospitaux* and hospices. The administrative committee regulates the different branches of management. That of the *Secours à Domicile* also comes under the general administration. The Prefect of the Seine and the Prefect of Police are members of the general council, which comprises some of the most notable functionaries of the state, and assembles weekly at the *Hôtel de Ville*. There is also a *consulting committee* of advocates attached to the administration, besides a general secretary, a receiver-general, legal agents, architects, etc. The bureaux of the administrative committee are at 2, rue Neuve Notre Dame. (1)

ADMISSION INTO THE HOSPITALS.—In case of severe wounds, the medical man upon duty at any of the hospitals may receive a patient into his establishment. The head physicians also, at their morning consultations, may receive into their hospitals such patients as they may think proper. Those who are not received in either of the preceding cases may obtain admission upon application at the *Bureau Central d'Admission*, opposite the cathedral of Notre Dame. This is a board of 12 physicians and 6 surgeons, who relieve each other by rotation. From this body the hospital surgeons and physicians are selected as vacancies occur. They indicate the particular hospital for the patient according to the nature of the complaint. Certain medical advice is also given by the board to indigent persons, and children are vaccinated here on Thursdays and Sundays at 11. This latter service also takes place once a-week at the *mairies*; to encourage this useful practice, three francs are paid to the parents for every child; and children not having undergone the process are excluded from the free schools of Paris.

HOSPITALS.—All the civil hospitals of Paris are divided into three classes—1. General Hospitals, open to those complaints for which a special hospital is not provided; of these the *Hôtel Dieu* is the principal: 2. Special Hospitals, destined to the sole treatment of particular classes of disorders, as, for example, cutaneous, mental, etc.: and, 3. Hospices or Alms-houses. The

(1) It appears from the last general returns that the hospitals and hospices of Paris support every year (in round numbers) 12,000 aged and infirm men and women, receiving yearly nearly 80,000 patients, of whom 5,200 are always under cure or care; of children are yearly received 4,600, and 12,000 are always out at nurse in the country; 500 are apprenticed yearly. Besides this the hospital directors accord relief yearly to 80,000 indigent families.

whole number of those under the care and direction of the Council General of Hospitals is thirty-six, and these are appropriated respectively for persons afflicted with various diseases or incurable infirmities, and the indigent poor. All the hospitals have since 1830 been much increased and received many improvements. Upwards of 14 millions of francs have been expended. A new hospital is projected in the quartier Poissonnière; and a still larger one, to be named after Louis Philippe, is erecting between the faubourgs St. Denis and St. Martin. An hospital in the quartier St. Lazare is also spoken of. (1)

In 1803 the population of Paris was 700,000, and the number of beds in the hospitals 5,620; in 1846 the latter amounted to 6,612 only, while the former had increased to above 1,100,000.

The following was the statistical condition of the above institutions for the year ending Dec. 31, 1845. The total number of patients admitted into the general and special hospitals was 153,850; viz., 57,092 medical, 20,186 surgical, and 76,572 medical and surgical cases. The number of patients cured was 140,372; viz., 51,305 medical, 19,234 surgical, and 69,833 medical and surgical cases; the total number of deaths was 13,768; viz. 5866 medical, 1008 surgical, and 6874 medical and surgical cases; the latter date comprising some patients entered in 1844. The *Hospices* and *Maisons de Retraite* received 21,835 individuals; the exits were 20,164, and the deaths 1507. The average number of days passed in the hospitals by each patient in the general and special hospitals was 22; the average for men was 21 days; for women 24; for boys 14, and for girls 15. The mortality in the general hospitals averaged for medical cases 1 in 8; for surgical cases 1 in 14; in the special hospitals, for medical cases 1 in 24; for surgical cases 1 in 22. The greatest number of beds occupied at any one time, during the year, was, for the general and special hospitals, in March and December; the smallest number in July and August. (2)

(1) The following is an account of the number and character of the charitable establishments in France:—1333 hospitals or hospices, the revenues of which amount to 53,662,992 fr.; 1 royal hospital for the blind, 332,492 fr.; 7599 bureaux de bienfaisance, 13,557,836 fr.; 46 monts de piété, whose annual loans are 42,220,684 fr.; 39 establishments for the deaf and dumb, the revenues of which are unknown, except those of Paris and Bordeaux, which are 255,583 fr.; 1 school for the blind, 156,699 fr.; 144 dépôts for enfants trouvés, the revenues of which are included in those of hospitals and hospices; 37 public asylums for the insane, 11 private asylums, and 25 wards in the hospitals—the public asylums receive 4,826,168 fr.; and 1 Maison Royale at Charenton, 459,875 fr., making a total of 9242 establishments and an annual expenditure of 115,441,232 fr.

(2) For further account see *Hospice des Enfants Trouvés*, in the 12th arrondissement.

The financial condition of the Hospitals and Charitable Institutions dependent on the General Administration was as follows for 1845 : (1) *Total receipts*, all deductions and allowances made, 16,426,338 fr. *Total expenditure*, allowances and additions included, 13,767,842 fr. The receipts included, among other items, rents of land, houses, etc., 925,705 fr. ; interest of funded property, 1,819,583 fr. ; interest of capital lent to the City of Paris, 554,873 fr. ; contributions of theatres and *guinguettes*, 1,046,525 fr. ; (2) dues from the Mont de Piété, 399,412 fr. ; municipal subvention of the City of Paris for the *Enfants Trouvés*, 202,800 fr. ; annual contribution of Paris, 3,952,626 fr. ; funds granted by the department for the *Enfants Trouvés*, 883,200 fr. —The expenses included : General Hospitals, 2,149,732 fr. ; Special Hospitals, 1,468,304 fr. ; Maison Royale de Santé, 154,892 fr. ; Maisons de Retraite, 504,681 fr. ; Hospices, 3,558,694 fr. ; Buildings and repairs, 1,610,619 fr. ; Charitable foundations 203,431 fr. ; out-door relief (Bureaux de Bienfaisance) 1,411,560 fr. ; Administration, 492,064 fr. ; Expenses of collection, 605,123 fr. The average cost of each patient per diem was :—General Hospitals, 1fr. 75c. ; Special Hospitals, 1fr. 80c. Hospices, from 1fr. to 1fr. 10c. ; Maisons de Retraite, from 1fr. to 1fr. 85c. ; and in the other charitable foundations, from 1fr. 18c. to 4 fr. (3)

The visitor will find an ample description of the hospitals and hospices of Paris at their respective places in the different arrondissements (See *Index*) ; we subjoin a few, which, from their remote situation, offer less convenience for inspection.

The *Hôpital Lourcine*, for the reception of female patients suffering from syphilitic diseases. It is located in the buildings of a *Maison de Refuge*, founded by M. Debeileyme, and contains 300 beds, of which 250 for adults, and 50 for children ; it is exceedingly well regulated. The average number of patients in the course of the year is 2000, and the mortality 1 in 30. The nature of the diseases here treated being such as to make medical men rather unwilling to undertake the management of the patients, the Board of Health has imposed upon every physician desirous of a place in an hospital, to

(1) The financial and statistical returns of charitable institutions not under the control of the General Administration are not published.

(2) All public places of amusement pay a tax of 10 per cent. on their receipts towards the support of the hospitals. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries. Private munificence contributes largely to their maintenance ; in 1845 the legacies and donations in their favour amounted to 475,000 fr.

(3) The annual contract for supplying meat to all the hospitals and hospices of Paris amounts to 1,479,673 fr., for 1,310,963 kil. The average consumption of fresh butter is 48,800 kil. ; that of milk 570,000 litres.

pass some time in the Hôpital Lourcine, so that there are continual changes among the medical men attached to it. M. Huguier, the actual surgeon, gives clinical lectures here three times a-week from April to July. Professional men easily obtain tickets.

The *Maison d'Enghien*, 8, rue de Picpus, is a small hospital, called after the unfortunate duke whose name it bears, and was founded by his mother, the Duchess de Bourbon, in 1819. Since the death of that princess it has been supported by Her Royal Highness Madame Adélaïde. The situation is airy, and the utmost cleanliness and order prevail in the establishment. It contains 50 beds, of which 18 are for women, 12 for old men, permanently residing there, and 20 for convalescent patients. The Sœurs de Saint Vincent de Paule attend upon the inmates. Physician, M. Pain.

The *Hôpital Civil du Bon Secours*, 97, rue de Charonne, established since December 1846, in the building formerly occupied by a military hospital. The principal cases here treated are acute diseases, obstetrical cases, and the diseases of nurses. The number of beds is 415; the mortality is 1 in 12. Surgeon, M. Denonvilliers. Physicians, MM. Monneret, Gillette, and Hardy.

Maison de Retraite, or *Hospice de La Rochefoucauld*, outside the barrière d'Enfer, route d'Orléans, No. 15.—This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the Frères de la Charité, under the title of *Maison Royale de Santé*, for 12 soldiers, and the same number of ecclesiastics. The buildings were erected after the designs of Antoine, and in 1802 were devoted to their present purpose. Persons who are 60 years of age and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, etc., which gradually rises from 700 to 3600 fr. The number of beds is 213; the present number of inmates 210. The house furnishes food, fire, medicines, etc. Dr. Baffos and the Sœurs de Charité attend this institution, which may be visited by applying to the porter.

MAISONS DE SANTÉ.—These establishments, of which there are a great many in and about Paris, receive patients, who pay various prices for the accommodations they receive there, and may be called hospitals for the middling classes. They are conducted generally by a medical man of reputation, who boards, lodges, and attends to the patients; they have generally gardens attached, and some, particularly those in the environs, are agreeable places of residence for sick people. Rooms containing a single or several beds may be had according to the means

of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a *Maison de Santé*. Persons confined for debt in any of the prisons of Paris may be transferred to a *Maison de Santé*; but the proprietor of the establishment is held responsible to the full amount of the debt due should the prisoner escape.

THE AMPHITHEATRE OF ANATOMY for the hospitals of Paris is placed on the site of the ancient burial-ground of Clamart, rue du Fer à Moulin, and is admirably suited to the purposes for which it is intended. Every facility is given to students. Another set of dissecting-rooms is placed beside the Musée Dupuytren, near the École de Médecine.

BOULANGERIE GÉNÉRALE, 2, Place Scipion.—This is the general bakehouse for all the hospitals.

CAVE GÉNÉRALE, 2, rue Notre Dame.—Here all the wines, spirits, etc., used in the hospitals are delivered.

PHARMACIE CENTRALE DES HOSPICES, 53, Quai de la Tournelle.—A general dispensary, first established in the Hôpital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramionnes, where it still exists.

ÉTABLISSEMENT POUR LES BLESSÉS INDIGENTS, 9, rue du Petit Musc.

SOCIÉTÉ DE CHARITÉ MATERNELLE.—Bureau, 4, rue de Ménars.—This society is under the immediate presidency of the Queen, who nominates the governesses. 44 ladies of rank, composing the council of administration, distribute assistance in the different arrondissements. Its object is to aid poor women in childbed, and encourage them to suckle their own children.

CRÈCHES, or *Nurseries*, are benevolent institutions for the following purpose. Poor women, working out of doors, deposit their babies there in the morning, return to suckle them at the proper hours, and take them home in the evening. If weaned, the child has a little basket to itself. The crèches are open from half past 5 A. M. to 8 in the evening. Each mother pays 20 centimes per day to the nurses of the establishment. Medical and every other necessary attendance is provided at these really philanthropic establishments, of which there is one in each arrondissement.

DIRECTION GÉNÉRALE DE NOURRICES, 18, rue Ste. Apolline, attached to the Central Administration of Hospitals, affords the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and secures to the nurses the payment of their wages. There are also several private establishments for a similar purpose.

SOCIÉTÉ PHILANTHROPIQUE, 12, rue du Grand Chantier. Founded

in 1780, under the special protection of Louis XVI., for affording relief to suffering humanity. The funds are employed in distributing food to the indigent, gratuitous advice and medicine to the sick, and in assisting charitable establishments. They have lately established 10 public kitchens, called *fournaux*, open 6 months of the year, to distribute cheap provisions to the poor, to whom *bons* of the value of 2 sous are gratuitously given, enabling them to get dishes of 3 sous value upon payment of 1 sou. Charitable persons may buy these *bons* at 10 fr. a-hundred, and distribute them at pleasure. The Duke de Nemours is president.

BUREAU DE BIENFAISANCE ET SECOURS A DOMICILE.—In each of the 12 *arrondissements* of Paris, there is a bureau to afford relief to aged and infirm persons, and poor women having large families, and gratuitous advice and medicine to the sick, at their own houses. An infirmary is attached to each bureau. The relief granted consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and those who are upwards of 75 years old; and 8 fr. to those who are turned 80. They are under the direction of the prefect of the department and the General Council of Hospitals. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, as well as, in general, of the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion; 12 managers, chosen by the Minister of the Interior; and the commissaries for the poor, and Dames de Charité, whose number is determined by the bureau. A responsible agent is attached to each. In 1846 the poor of Paris amounted to 90,000, and, according to the recently published report, bear the following proportion to the general population of the capital: in the 1st *arrondissement* they are 1 in 17; 2d, 1 in 33; 3d, 1 in 27; 4th, 1 in 15; 5th, 1 in 17; 6th, 1 in 15; 7th, 1 in 17; 8th, 1 in 6; 9th, 1 in 8; 10th, 1 in 19; 11th, 1 in 16; 12th, 1 in 6. General average 1 in 13. In 1846 there were 29,282 heads of families dependent on the charitable institutions of the capital, of whom 8,272 were born in Paris, 4,740 were born out of Paris but married in it, and 16,270 both born and married in the provinces. Of the whole number 15,230 were above 60 years of age, 1,143 from 80 to 89, 32 from 90 to 99, and 1 above 100 years of age.

BRITISH CHARITABLE FUND.—This excellent institution was formed in 1822, under the patronage of the British Ambassador, for the relief of distressed British subjects. The funds, which are raised by voluntary subscription, are managed by a committee, who meet on Tuesdays and Fridays, at 23, rue de Pon-

thieu. One great object of this society is to afford relief to necessitous British subjects, and assist them in returning home. To the honour of the British name it may be said that but few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Fund. Subscriptions and donations are received by the Committee, by the British Consul, and by Messrs. Rothschild; Callaghan; Galignani. The number of persons relieved in 1846 was 2,154; of those sent to England, 357.

BRITISH MEDICAL INSTITUTION, for the treatment of the diseases of women and children, 1 bis, rue du Colysée, Champs Élysées.—This institution was opened in April 1846, for the benefit of British and American subjects, who receive advice and medicines gratuitously. It was founded and is supported by Dr. Higgins, who attends every Tuesday and Saturday from 12 to 1 o'clock.

BRITISH FREE SCHOOLS, for the gratuitous education of the children of poor British subjects, and for the care and maintenance of poor British orphans, 31, rue des Écuries d'Artois. These institutions, open to the public every day, except Thursday, from 9 till 4, are patronized by the Duchess of Kent, and the British Ambassador, and are supported by voluntary contributions. The committee consists of twelve gentlemen, who receive subscriptions, and publish an annual report.

MAISON ST. CASIMIR, rue d'Ivry.—For this interesting Polish institution see the 12th arrondissement.

SOCIÉTÉ ALLEMANDE DE BIENFAISANCE, 3, Place de l'École de Médecine.—This society, established in 1844, is precisely similar to the British Charitable Fund with respect to Germans. Members pay from 10 to 15 fr. a-year, or 150 fr. for life. President: Count d'Appony, Ambassador of Austria.

SOCIÉTÉ PROTESTANTE DE PRÉVOYANCE ET DE SECOURS MUTUELS.—This association, composed exclusively of Protestants, was formed in 1825, to afford medical advice, medicine, and 2 fr. a-day to sick members, who pay a subscription of 24 fr. a-year. Office, 54, rue de l'Arbre Sec.

SOCIÉTÉ HELVÉTIQUE.—This society, established in 1822, is composed of Swiss of all the Cantons, and without distinction of religion. Its objects are to establish a bond of union, and to afford relief to such of their countrymen as are in distress. Office, 3, rue de l'Oratoire St. Honoré.

MAISON DES DIACONESSES, 33, rue de Reuilly, faubourg St. Antoine.—These are Protestant Sisters of Charity, instituted in 1842, with a view of obtaining in the hospitals of Paris the care of Protestant patients, to prevent their religious tenets being tampered with on their death-bed.

MAISON POUR LES ENFANTS DÉLAISSÉS, 15, rue Notre Dame des

Champs.—This society's object is principally to protect deserted young girls, and such as have lost their mothers. After receiving a moral education, they are placed out as apprentices. The present number of pupils is 100.

INSTITUTION ST. NICOLAS, 98, rue de Vaugirard, for the reception of male orphans. Their number at present is 530. A branch establishment exists at Issy.

SOCIÉTÉ DE LA MORALE CHRÉTIENNE, 9, rue St. Guillaume.—This society, founded in 1821, principally by the Duke de Larochefoucauld Liancourt, has for its object the protection of orphans up to the end of their apprenticeship, the aid of poor working people, the gratuitous defence of prisoners, and the protection of liberated convicts, by procuring them work, and inducing them to earn an honest livelihood. The society exercises a strict surveillance over those receiving its protection.

ÉTABLISSEMENT DE FILATURES, Impasse des Hospitalières, 2, Place Royale.—This establishment is destined to give work to poor women, who receive a quantity of hemp for spinning, for which they are paid a certain sum. The number employed is about 3,800. There are besides 160 weavers, for whom frames and tools are procured gratuitously.

CHARITABLE SOCIETY OF ST. FRANCIS DE REGIS.—The object of this association, the director of which is the Archbishop of Paris, is to promote marriage among poor people living in concubinage, and to contribute to the legitimizing of their offspring. Many thousands of persons and children have been benefited by it since its establishment in 1826.

SOCIÉTÉ DE LA PROVIDENCE.—The object of this charitable institution is to give out-door relief to poor families, to procure to poor children a Christian education, besides teaching them a trade, and lastly to contribute to the maintenance of the following establishment, by an annual payment of 6,000 fr. for which it has the right of nomination to 20 gratuitous places.

ASILE ROYAL DE LA PROVIDENCE.—This institution, closely allied to the former, was founded in 1804 by M. and Madame Micault de la Vieuville, and patronized by Louis XVIII. It offers a retreat to old persons of 60 and upwards, at the cost of 600 fr. each per annum. Infirm persons may be admitted before the specified age. Besides the sum contributed by the Société de la Providence, the Ministry of the Interior contributes 10,000 fr. per annum, and has the right of nomination to sixteen gratuitous places. A few of the pensioners pay only 300 fr. At present the number of inmates is 63. The director is named by the Minister of the Interior. The establishment is at 13, Barrière des Martyrs, *extra muros*.

Besides the above benevolent societies, there are in Paris

several *associations de travail pour les pauvres* (work-societies), at the head of which are ladies of high rank, who meet to make articles, which are collected, and at a public exhibition of them sold for the benefit of the poor. Lotteries are also formed during the course of the winter in the different *arrondissements*, to which artists and benevolent persons are invited to contribute their works, etc. Considerable sums are thus raised by the sale of the tickets, and are distributed to the poor by the Mayors. In most of the parishes of Paris also there are *associations paroissiales de bienfaisance*, for the education of poor children, and the relief of the aged and infirm.

Nearly connected with the hospitals is the

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux, and rue du Paradis, au Marais.—This establishment has one *succursale* at 20, rue des Petits Augustins, and two auxiliary offices, one at 24, rue de la Montagne Ste. Geneviève, and another at 37, rue de la Pépinière; a third *succursale* is projected in the Clos St. Lazare. The Mont de Piété was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending, upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. The interest for money which it borrows varies according to the pressure of the times; it is generally 4 per cent.; the lowest rate at which it has ever been able to effect a loan was 2 ½ per cent. The interest to the public upon pledges used to be 12 per cent.; it is now reduced to 9, or ½ per cent. for 15 days, being the shortest term on which it can be lent after the lapse of the first month, the interest of which must be paid entire, even though the loan last but a few days. The pledges of the day before are brought every morning from the offices of the different *commissaires* to the warehouses of the central establishment, or to the *succursale*. A *caisse d'à-comptes* enables borrowers to refund at intervals portions of sums advanced (even 1 fr. is received), so as *gradually* to extinguish the loan; few, however, avail themselves of it. Parties must be known and domiciliated, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3000 are pledged daily. Loans are effected from 9 to 4, and articles are redeemed from 9 to 2. After a year, the effects are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration des Hospices*. Within one or two months, however, after the expiration of the first year the duplicate can be renewed, on payment of the interest due upon it; and it is then good for another year. There are 21 commissioners established in different quarters of the town to

receive articles on pledge for the Mont de Piété, but they take an extra 2 per cent. for the first loan, 2 per cent more for every renewal, 1 per cent. on redeeming, or 1 per cent. more for cashing the surplus in case the sale of the pledge has been effected. The receipts of this institution vary from 26 to 28 millions of francs per annum, upon 1,500,000 articles pledged and renewed, each article costing the establishment in storage and other expenses 12 sous, their average value being about 18 fr. (1) The Mont de Piété is insured for 6,000,000 fr.; the *succursale* for 2,000,000 fr. All the appraisers are moreover conjointly responsible for the value set upon the articles.

SAVINGS BANK, (*Caisse d'Épargne et de Prévoyance*), founded in 1818; has its central office at 5, rue Coq Héron : there are 10 dependent offices in different parts of the city, open on Sundays and Mondays, and several in the banlieue, open on Sundays only. The administration is nearly gratuitous, being mostly paid out of money with which it was endowed by the original founders. Deposits of from 1 fr. to 300 fr. are received at one time, and inscribed in a *livret* given to the depositor, who is not allowed to have more than one in his own name. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; for 1845 it was $3\frac{3}{4}$ per cent. Not more than 2,000 fr. can be kept by each individual, nor can the delay between the demand and the reimbursement of the whole or part of any deposit exceed 12 days. In 1846 there were in France upwards of 400 of these establishments. The bank upon demand buys *rentes* or stock with the money in hand provided it be sufficient to insure 10 fr. interest. (2) All

(1) The number of articles pledged during 1845 was 1,456,018; of which 627,042 not exceeding the value of 5 fr., and twenty-seven the value of 5,000 fr. and upwards. The total loans on all these articles amounted to 26,217,381 fr. The number of articles redeemed, repledged, or sold, was 1,411,277, producing 25,390,223 fr. In 1846, the number of articles pledged or repledged was 1,543,550, the loans amounting to 27,047,876 fr. The articles redeemed were 534,620, amounting to 7,390,911 fr. A progressive increase has continually prevailed ever since the origin of the establishment. The *Mont de Piété* employs 300 persons, whose salaries amount to 501,200 fr. In the severe winter of 1847, this establishment allowed all articles pledged for sums not exceeding 10 fr. and consisting of necessary utensils, tools, and clothes, to be redeemed free of interest. From Dec. 9th 1846 to March 31st 1847, no less than 105,883 articles were thus redeemed, to the amount of 551,234 fr. The amount of interest lost upon this sum was 31,444 fr.

(2) The savings banks of Paris received during the first eight years of their existence, up to 1826, the sum of 24,930,000 fr.; in the next eight years, to the end of 1834, a period unsettled by the events which preceded and immediately followed the revolution, 44,679,000 fr.; from 1835 to the end of 1842, 250,000,000 fr.! During the first period there were

the money received, which here, as in the departments, mostly belongs to workmen and servants, is paid over to the *Caisse des Dépôts et Consignations*. (1)

SOCIÉTÉ DE SECOURS MUTUELS ENTRE OUVRIERS.—At Paris there are about 170 of these mutual benefit societies, composed altogether of about 14,000 members. The most ancient, that of St. Anne, dates from 1694.

FREEMASONS.—After the enumeration of the charitable institutions, we may take notice of the Order of Freemasons of Paris. Of the *Rit Écossais ancien et accepté* there are 9 lodges in Paris, and 12 in France; of the *Rit Français ou Moderne* there are 60 *ateliers* in Paris, and 500 in France. The *Grand Orient Maçonnique* holds its meetings at 10, rue des Mathurins St. Jacques; the *Ordre de Misraïm en Égypte* and the other societies at 45, rue de Grenelle St. Honoré. Nearly all other societies, the forms of which are secret, are now forbidden by law.

COMMERCIAL ESTABLISHMENTS.—THE CHAMBER OF COMMERCE consists of the prefect of the department and 15 bankers or merchants, 5 of whom are elected annually. They communicate with the government upon commercial affairs, superintend buildings connected with commerce, and attend to the execution of the laws against smuggling, etc. They meet at the Exchange every Wednesday.

The EXCHANGE is open daily from 1 till 3 for the negotiation of public effects, and till 5 $\frac{1}{4}$ o'clock for other transactions. 60 *agents de change*, 60 *courtiers de commerce*, and 8 *courtiers d'assurance*, named by the King, are alone authorised to transact public business here. The negotiation of Stock, railroad shares, bills of exchange, etc., belongs exclusively to the *agents de change*, but bills are allowed by tolerance to be negotiated by brokers. The *courtiers de commerce* certify the price of gold and silver, fix the price of merchandize, rates of freight, etc., The *courtiers d'assurance* fix the rates of insurances, etc. The legal price of public effects and goods is fixed daily at the close of Change by the *agents de change* and *courtiers*, and registered by the *Commissaire de la Bourse*.

BANK OF FRANCE, rue de la Vrillière.—This institution was 20,000 depositors, during the second 49,000, and during the last 150,000! In 1846 the receipts were 41,192,615 fr., proceeding from 274,235 deposits. The total number of depositors, since the creation of savings banks, was 184,908, and the total amount, including capitalised interest up to the end of the year, was 91,864,514 fr.

(1) The *Caisse des Dépôts et Consignations* bought, from the 1st of August 1845 to March 31st 1847, *rentes* for the account of the Paris savings bank, to the amount of 10,646,101 fr., and for that of the departmental savings banks to the amount of 4,541,853 fr.

formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, until the 31st December 1867. It is directed by a governor, 2 deputy governors, 15 regents, 3 censors, and a council which superintends the discounts, composed of twelve members. It has besides 15 branch banks in the departments, and 1 at Algiers. The governor presides over the council of regency, and every year a general council, composed of 200 of the greatest shareholders, audits the accounts of the institution. The operations of the Bank consist in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; in advancing money on bullion or foreign gold and silver coin; in keeping an account for voluntary deposits of every kind, government securities national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills, and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping, according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under; in undertaking to recover the payment of bills on account of individuals and public establishments having accounts current with the Bank; to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts, to the amount of the sums entrusted. The bank is open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills against specie and for discounting. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor; they are then, like any kind of real property, subject to the same laws, and have the same prerogatives. The capital of the Bank of France, which at first consisted of 45 millions of francs, has since been doubled, and would now be represented by 90,000 shares of 1,000 fr. each, if the administration of the concern had not bought up 22,100 shares; from whence it follows that the 67,900 shares actually existing represent the entire capital. The interest on these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. A law of 17th May, 1834, fixes the reserved fund at 10 millions of francs. The lowest rate of discount is 4 per cent. The notes

of the Bank of France are all of 1,000 fr., 500 fr., and, by the new law of 1847, of 200 fr., and the total value of those in circulation is 333 millions of francs. There are 228 millions of francs in the Bank Treasury. The annual circulation of money through all its departments is about 11 milliards. The accounts are made up, verified, and submitted to the governor every evening. (1)

CAISSE D'AMORTISSEMENT ET CAISSE DES DÉPÔTS ET CONSIGNATIONS.
—These two establishments, both under the sole control of the legislative powers, though perfectly distinct from each other, are administered by the same director-general, sub-director, and treasurer, who are independent of the Ministers, and responsible only to a *commission of superintendence*, nominated by the King every three years, and consisting of a peer of France, who is officially president, two deputies, a president of the Cour des Comptes, the governor of the Bank of France, and the president of the Chamber of Commerce of Paris. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of 3 per cent. per ann. after the money has been deposited 60 days. Private individuals may also deposit money here, for which they receive 2 per cent. interest after the first 60 days. During the legislative session the president of the commission makes a report to the two Chambers, which is published. The bureaux are at 1, rue de l'Oratoire, opposite the Louvre. (2)

OTHER COMMERCIAL ESTABLISHMENTS.—For a list the reader is referred to the *Almanach du Commerce*, published every year, the names being too numerous for insertion in this work.

(1) The following is an account of the operations of the Bank for the year ending Dec. 31, 1846 :—

Bills discounted by the central Bank,	1,191,105,704 fr.
Do. by the branch banks.	194,393,698
Total.	1,385,499,402 fr.

The general circulation for deposits, etc., amounted to 259,673,000 fr., besides 8,820,000 fr. for the branch banks.

(2) The following is the account published by the Caisse des Dépôts et Consignations for the three months ending March 31, 1847 :—

Receipts in cash.	1,586,349,061 fr.
Do. in Treasury bills.	850,344,282
Total.	2,436,693,343 fr.
Expenses.	2,417,058,187
Balance.	19,635,156 fr.

The deposits still in hand at that period amounted to 567,590,144 fr.

CHAPTER IV.

SOCIAL STATISTICS.

REVENUE, TAXES, ETC.—Paris generally comprises the *city* with its *faubourgs* or suburbs, now become an integral part of it, and the *banlieue*, or precincts and environs, comprising 37 communes, fast merging into one body with the city. The receipts of the city of Paris for the year ending March 31, 1847, were 62,248,441 fr.; the expenditure was 48,887,380 fr. (1) The revenues of the 37 communes of the banlieue amount to more than 1,200,000 fr. The richest of them are the Batignolles, with a revenue of 155,832 fr.; Belleville, 140,000 fr.; Neuilly, 115,000 fr.; and St. Denis, 108,200 fr. The admirable financial management of the municipal affairs of the capital has brought the revenues of the city-chest into this healthy condition; the debt with which it was burthened, to the amount of 66 millions of francs, is being gradually paid off, and the municipality can dispose annually of a clear excess of more than 5 millions. The contributions foncière, personnelle, et mobilière, for the department of the Seine, were last year 29,964,605 fr.

TARIF OF THE OCTROI AND ENTRANCE DUTIES.—*Per hectolitre*: Wine in wood, 18 fr. 50 c.; do. in bottles, 26 fr.; vinegar, verjuice, etc., in wood or bottles, 10 fr. 50 c.; pure alcohol in wood, brandy and spirits in bottles, liqueurs, fruit in brandy, and scented spirits in wood or bottles, 75 fr.; perry and cider, 8 fr.; beer brought to Paris, 4 fr.; do. brewed in Paris, 3 fr. (2); olive oil, 40 fr.; other oils, 20 fr.; charcoal, 50 c. per hecto; coals, 30 c.; oats, 60 c.—*Per kilogramme*: butcher's meat brought into Paris, 11 $\frac{1}{5}$ c.; (3) ditto from the abattoirs,

(1) Among the items of receipts we find:—Octroi Duties, 34,164,943 fr.; Market Duties, 2,405,610 fr.; Public Weights and Measures, 280,790 fr.; Hydraulic Establishments, 1,020,992 fr.; Caisse de Poissy, 1,464,162 fr.; Abattoirs, 1,170,573 fr.; Entrepôts, 464,117 fr.; Rents of Standings on Public Ways, 671,861 fr.; Duties on Burials, 498,914 fr.; Grants of Land in Cemeteries, 689,656 fr.; Scavengering Dues, 386,050 fr.

Among the items of expenditure are:—Expenses of Collection, Salaries, etc., 2,881,903 fr.; Primary Instruction, 942,606 fr.; Public Worship, 82,467 fr.; National Guard and Military Service, 927,554 fr.; Hospices and Charitable Establishments, 5,427,386 fr.; Expenses of the Prefecture of Police, 10,363,171 fr.; Libraries, Museums, Promenades, 105,576 fr.; Colleges and Establishments of Public Instruction, 122,842 fr.; Public Fêtes, 261,924 fr.; New Public Works, 5,939,997 fr.

(2) Beer was drunk for the first time in Paris in 1428.

(3) In 1793, the octroi duty on oxen was 15 fr. a-head; cows, 7 fr. 50 c.; calves, 3 fr.; sheep, 50 c. In 1815 these duties had risen to 23 fr. 10 c., 13 fr. 20 c., 5 fr. 56 c., and 1 fr. 32 c.

9²/₅ c. (1) sausages, hams, pork, etc., 22 c.; calves' heads, feet, tripe, etc., 8 c.; pork ditto, 4 c. dry cheese, 10 c.; salt, 5 c.; white wax, wax and spermaceti candles, 30 c.; bees' wax and rough spermaceti, 20 c.; tallow and tallow candles, 3 fr. per 100 kilos. — *Per stère*: firewood, 2 fr. 65 c.; white wood, 1 fr. 95 c.; wood, 8 to 10 fr. per stère, according to the quality and form. — *Per hundred trusses of 5 kilog. each*: dry hay, 5 fr.; straw, 2 fr. — *Per hundred*: faggots, 1 fr.; laths (per 100 bundles), 10 fr.

Detailed instructions are annexed to the tariff, by which it is regulated, and abuses are prevented. Every driver of vehicles, containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, etc., declared to contain goods that may suffer damage. Diligences, waggons, carts, cabriolets, and all carriages for transport, are subject to examination. No individual, whatever be his dignity or functions, is exempt, on his entering the barrier in his carriage, from inspection or the duties.

The produce of the Octroi duties has increased gradually every year for some time back; in 1834 it amounted to 27,684,000 fr. In 1846 it was 33,988,181 fr., the expenses of collecting amounting to 2,034,000 fr. The walls round Paris have a circuit of 24,000 mètres (about 15 miles), and 943 persons of various grades are employed in the Octroi service. (2)

There are no authentic returns published of the produce of the different manufactures of the capital calculated to the present day. An immense increase has, however, taken place within the last 10 years, and is still proceeding very rapidly. The prefect of the department, in a late report, estimates the

(1) The difference of these two prices is owing to the *droits d'abatage*, or tax for killing in the slaughter-houses of Paris, which is 1 ⁴/₅ c. per kilog.

(2) The receipts of indirect taxes for all France were, in 1845, 803,902,000 fr.; in 1846, 823,291,000 fr. Among the items of the latter year we find:—Registration-dues, etc., 214,831,000 fr.; Stamps, 40,426,000 fr.; Customs, Navigation, etc., 105,586,000 fr.; Foreign Sugars, 11,251,000 fr.; French Colonial ditto, 37,122,000 fr.; Indigenous ditto, 17,150,000 f.; Salt Dues (Extraction and Consumption), 68,221,000 f.; Potable Liquors, 102,374,000 fr.; Tobacco Sales, 116,051,000 fr.; Letters and Duty on sending money, 50,322,000 fr.

manufactures of Paris, exported to foreign countries, at 80 millions of francs annually; and those for the consumption of the departments at the same sum. Of the manufacturing establishments within the walls of Paris, or in its immediate vicinity, three belong to the government, viz., one, the *Gobelins*, for tapestry and carpets; one for snuff and tobacco; and the third for porcelain. The first of these does not sell its products; but the second furnishes nearly a fifth of the snuff consumed in the country; the sale of which in 1844 amounted to 95 millions of francs. The third, situated at Sèvres, is maintained rather as a laboratory for useful experiments in the manufacture of porcelain than as a source of profit: its sales, though very great, barely cover the expenses. Of the other manufactures of the capital, paper-hangings, leather, jewellery, chemical products, gas, fine hardware, fans, etc., give occupation to a vast number of persons, and yield considerable profits. Printing, engraving, and the preparation of all substances and materials connected with the fine arts, as well as the compounding of sugared sweetmeats, bonbons, etc., form very extensive branches of trade. (1) The following, showing the proportion in which the principal manufactures and arts figured at the last quinquennial national exhibition, may give an idea of their present state and progress: Metallurgy, 355; mechanics and optics, 370; musical instruments, 150; chemistry and its application, 100; fine arts, bronzes, goldsmiths, 360; spinners and weavers, felt, and tanners, 290; paper work, pasteboard, 70; mineral substances, 45; ploughing machines and domestic economy, 25; plastics and glass, 60; lighting and pyrotechny, 90; utensils, etc., 229. On the above occasion 31 exhibitors received the order of the Legion of Honour, 126 the gold, 426 the silver,

(1) The following is a table of the exports from Paris, for the last 16 years, extracted from the entries at the Custom House:—

1830	.	.	64,231,108 fr.	1839	.	.	131,573,066 fr.
1833	.	.	95,274,381	1842	.	.	121,672,089
1836	.	.	134,495,449	1846	.	.	148,888,127

The exports have thus been more than doubled in 15 years; the declarations being made a fourth, at least, below their real value.—The number of tradesmen's licenses issued in Paris during 1846 was 56,707; for which 9,100,000 fr. were paid.—In 1846 there were 15,000 more licenses than in 1830.—The following was the amount of the general imports and exports in France in the following years:—

IMPORTATION.				EXPORTATION.			
General Commerce.		Special do.		General Commerce.		Special do.	
1836.	905,575,359 fr.	564,391,553 fr.		1836.	961,284,756 fr.	628,957,480 fr.	
1839.	946,471,426	650,585,597		1839.	1,003,331,788	677,377,096	
1842.	1,142,032,203	846,606,940		1842.	940,250,887	643,961,677	
1845.	1,240,000,000	856,000,000		1845.	1,187,000,000	848,000,000	

386 the bronze medal, honourable mention 763 : total honours conferred, 1732, out of 3963 exhibitors.

According to a very interesting table published in Mr. H. L. Bulwer's work on France, to which the reader is referred for much curious information, it appears that of the journeymen employed in Paris, the cotton-spinners are paid the worst and work the hardest; since they receive only from 1 to 2 fr. per diem, and work for 12 or 15 hours. The general average of wages in most other trades varies from 3 to 5 fr. a-day; and the number of hours from 10 to 12. The rag-collectors, or *chiffonniers*, realize from 1 fr. 50 c. to 2 fr. a-day. Workwomen receive very low wages in Paris, from 15 to 30 sous being the ordinary average. Young women in shops receive their food, washing, and lodging, and are paid from 150 fr. to 400 fr. per annum. The ordinary expense of a journeyman is from 20 to 30 sous daily for food, and from 5 to 6 fr. per month for lodging. A great part of the Paris workmen do no work on Monday or on Sunday afternoon. Their condition has been observed to improve nearly in the same proportion as Savings' Banks have increased; and will still more so by the diffusion of primary education, and the abolition, of the lottery and gaming-houses.

CONSUMPTION.—The following is a statement of the consumption of Paris in round numbers for 1846. (1)

Fine oils, 5,277 hectolitres; wines, 1,048,851 hectolitres; spirits 54,908 hect.; cider and perry, 17,581 hect.; vinegar, 18,872 hect.; beer, 126,142 hect.; grapes, 208,298 kilos; oxen, 79,995; cows, 22,586; calves, 84,360; sheep, 486,445; bulls, 1,848; bucks, 243; goats, 333; pigs and boars, 96,888; tallow, 4,909,502 kilos; pies, prepared meats, crabs, etc., 370,192 kilos; coarse meat, 3,668,062 kilos; sausages, hams, etc., 1,337,911 kilos; offal, 1,685,185 kilos; dry cheese, 1,501,471 kilos; bread, 140,000,000 kilos (2); hay, 7,931,546 bundles; straw, 12,666,634 bundles; oats, 983,669 hectol.; sea-fish, 6,620,242 fr.; oysters, 1,859,868 fr. fresh-water fish, 710,368 fr.; poultry and game, 9,417,771 fr.; butter, 9,832,174 fr.; eggs, 5,738,069 fr.

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 2000 sacks, each weighing 159 kilogrammes, daily, and when the price of bread is higher out of Paris than within the walls, flour and grain are carried out for sale, and the daily consumption then exceeds that quantity. The price

(1) The cost of the consumption of Paris is estimated at 350,000,000 fr. Wine enters into this amount for 49,000,000 fr.; milk, 12,000,000 fr.; groceries, 78,000,000 fr.; salt, 2,000,000 fr.; bread, 38,000,000 fr.; meat and pork, 40,000,000 fr.; vegetables, 15,000,000 fr.

(2) This item in 1815 amounted to only 16 millions, owing in some measure to bread being a fourth dearer than it has been of late years.

of bread is fixed, twice a-month, by the municipal authorities; it varies, with the price of flour, but may be averaged at 6 sous per kilogramme for best quality, or not quite $1\frac{1}{2}$ d. a-pound English. In the winter of 1846-1847 it was however, as dear as $6\frac{1}{4}$ sous a-pound.

The greatest numbers of oxen for the Paris markets are brought from the departments of Calvados, Maine-et-Loire, Eure, Manche, Orne, Vendée, and Haute-Vienne; their average price is from 300 to 400 fr. a-head. Cows come principally from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 to 250 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 to 90 fr. Sheep are sent in the greatest numbers from the Seine-et-Oise, Indre, Marne, Orne, and Germany; they sell from 20 to 26 fr. each. The capital employed in the purchase of cattle for Paris last year was upwards of 47,000,000 fr.

The tobacco annually sold in Paris is valued at 708,793 kilogrammes: 852,200 stères of hard wood (*bois dur*) are burnt annually in the capital, as well as 113,860 stères of white wood (*bois blanc*), 1,668,147 hectolitres of charcoal; and 3,000,000 hectolitres of coal.

MARKETS, ETC.—The first market-house in Paris was situated in the Cité, near the street still called rue du Marché Palu. A market, called Marché de l'Apport, was afterwards held near the extremity of the rue St. Denis, till the reign of Louis VI., who transferred it to a piece of ground near the cemetery des Innocents, named Champeaux, or Petits Champs. Philip Augustus established two other markets near the same spot, and they took the name of halles. Each class of dealers and every neighbouring town had its particular halle. Francis I. caused all the halles to be rebuilt, with pillars of stone opening into dirty galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.—The following is a list of the various markets, halles, etc.: (1)—*Marché des Innocents*, for fruit, vegetables, etc., to which are attached the following markets and halles: *Marché au Beurre; au Fromage; aux OEufs; au Poisson; au Pain; aux Pommes de terre; aux Oignons; des Herboristes; Halle aux Draps; aux Cuirs*. General markets: *Marché des Blancs Manteaux; Beauveau; de la Madeleine; du Roule; des Carmes; St. Honoré; St. Joseph; St. Ger-*

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where the commodities of life are purchased retail.

main; St. Martin; du Faubourg du Temple. Meat-market, Marché des Prouvaires. Poultry-market, Marché des Augustins. Oysters, Halle aux Huitres. Flower-markets, Marché du Quai aux Fleurs, du Boulevard St. Martin, de la Madeleine, and St. Sulpice. Rags and Old Clothes-markets, Marché du Temple, de St. Jacques, etc. To these may be added the Halle au Blé, Halle aux Vins, and Halle aux Veaux, as well as the Marché aux Chevaux and the Marché aux Fourrages. There are also several smaller ones, which are not worthy of particular notice. The dealers in the market-places amount to nearly 9000. (1)

ABATTOIRS (SLAUGHTER-HOUSES).—Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive oxen and sheep through the streets, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Napoleon decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments three are to the north of the city; viz. the Abattoirs du Roule, de Montmartre, and de Popincourt; and two to the south, viz. those of Villejuif and of Grenelle. The five abattoirs being finished in 1818, at an expense of 16,518,000 fr., a police ordonnance was issued for their opening, and prohibited from that day cattle being driven to private stables or slaughter-houses. Houses for melting the tallow and drying the skins are attached to each of these establishments. The butchers pay no duty upon the animals slaughtered here, it being included in the octroi duty paid at the gate on entering Paris. Strangers should visit one of these establishments; they must apply for a guide at the porter's lodge, to whom a small fee is given.

The number of butchers in Paris exceeds 500, who each find security for 3000 fr. The melting-houses in the 5 abattoirs have been placed at the disposal of persons called fondeurs (melters), who must not be tallow-chandlers. The abattoirs of Popincourt and Montmartre have each 64 slaughter-houses, that of

(1) It may be interesting to mention three facts that have lately been ascertained. The annual consumption of potatoes in Paris is nearly 325,000 kilogrammes, or about 650,000 lb. The daily consumption of peas (in the season) is estimated at 200,000 litres, or 52,837 gallons. More than 20 cart-loads of water-cresses are brought into Paris daily. To give an idea of the consumption of flowers in Paris, it may be mentioned that on some particular days there are exposed for sale in the different markets of the capital 30,000 pots of flowers, valued at 45,000 fr.

Grenelle 48, and the two others 32 each. Besides these abat-toirs there are three others, appropriated exclusively to the use of the pork-butchers, at 81, rue du Cherche-Midi, 152, quai Jemmappes, and 8, rue St. Michel, à la Petite Pologne. It is, however, in contemplation to unite these in a new one, to be built near the barrière des Fourneaux. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 11 $\frac{1}{5}$ c. per kilog.

The PORTS along the sides of the river, or wharfs, are places where goods may be landed and sold as in an *entrepôt*, there being always officers of the customs in attendance to examine the nature and quantity of the cargoes discharged. Of these the principal are the *Port de la Rapée*, for wine and fire-wood; *aux Tuiles*, for tiles, bricks, slates, etc.; *St. Nicolas*, for merchandise from Rouen; *d'Orsay*, for wine, stone, etc.; *des Invalides* and *Austerlitz*, for fire-wood. A new port is also in course of construction on the Canal St. Martin along the boulevard Contrescarpe. The transport on the river is very considerable, and is effected by large boats called *coches d'eau*, by barks, and by steamers.—Depots for fire-wood are to be found along the river and on all the outskirts of the town. The wood is brought down the river either in rafts or in barges; the latter sort being of a more expensive quality. Charcoal and coal are sold on board boats that lie off the Ile de la Cité and Ile St. Louis, as well as along the Canal de l'Ourcq, a large market for charcoal having been established near the top of the rue du Faubourg St. Martin, in the rue des Récollets.

From the departments above Paris, about 12,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, hemp, flax, paving-stones, etc.; besides about 5,000 floats of timber, fire-wood, and charcoal. From Havre and Rouen there come yearly about 600 boats with glass, cider, wine, brandy, salt, foreign corn, colonial produce, etc. The average annual duties paid for the navigation of the Seine amount to about 1,000,000 fr.

CHAPTER V.

PHYSICAL STATISTICS.

STREETS AND HOUSES, ETC.—It has been calculated that there are more than 45,000 houses and 13,000 shops in Paris of all descriptions. The streets are 1270 in number; avenues and alleys, 38; boulevards, 21; places, 99; carrefours, 33; courts, 54; passages, 187; alleys not thoroughfares, 163; bridges on the Seine and the Canal St. Martin, 33; quays, 37; ports, 15. The total area of the public highways has been estimated at about

3,300,000 square mètres, and their length at 500,000 mètres, or 125 leagues. The total length of foot pavement, or *trottoirs*, is at present 160 kilomètres, or 40 leagues. About a tenth part of the pavement of Paris is repaired, and a fortieth part laid down in new stone, every year. (1)

The streets of Paris have all been formed, more or less, upon the model of those which existed in the older parts of the town long before coaches were invented, or carts and waggon's ever traversed the city; and since the civilisation and comfort of the lower and middling orders were entirely neglected by the state until the revolution of 1789, the streets of Paris, frequented by the artisan rather than by the noble, remained unimproved till within the last 50 or 60 years. The municipality of Paris have, however, since 1830, devoted their attention to the widening and embellishing of their roadways; and large sums are now annually expended for that most desirable purpose. According to the last report, the quantity of ground that must be ceded to the City at an estimated value by private persons, in order to carry out the plans of improvement lately decided on, will amount to 1,120,862 mètres, valued at 136,000,000 fr. (2) Still parts of the interior of Paris must long retain the appearance of a town of the middle ages; and until the habits of the people themselves can be improved, and the regulations of the police be more strictly enforced, the mud and the black noisome gutters of the greater part of the central streets of this capital will still offend the senses of the visitor, and render the task of attempting to explore them as unpleasant as in every other respect it must be interesting. According to the orders of the prefect of police, no rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it. The sweepings and rubbish of Paris are farmed by the city

(1) Streets were first paved under the reign of Philip Augustus. The following is a table of the progressive increase of pavements since 1280, and their cost, per mètre.

Years.	Length.	Surface.	Cost.
1280	35,000 m.	178,000 sq.m.	1 fr.
1638	160,000	848,000	4
1700	270,000	1,672,000	5
1800	350,000	2,500,000	7
1820	380,000	2,755,000	8
1846	500,000	3,360,000	10

In 1846, the total surface of the footways amounted to 530,000 mètres; the cost of extending and repairing the streets was 1,650,000 fr.; 1,083,000 mètres are at the charge of the State; the rest at the charge of the City of Paris.

(2) Since 1807, 22,000 houses have been demolished to widen the streets.

for 500,000 fr. After having rotted in pits for that purpose, the soil is sold at the rate of 3 and 5 fr. per cubic mètre, and produces about 3,600,000 fr. !—It would be difficult to determine what style of architecture prevails throughout Paris, since it varies according to the antiquity of the different quarters. Most of the fine Gothic palaces which once adorned the city have been sacrificed to modern improvements; the pure Italian style is rarely met with except in buildings of late construction, as those of the two last centuries mostly betray that degeneracy of taste which led artists to adorn Gothic churches with Greek fronts, and to represent the fourteenth Louis as Hercules crowned with a wig (see the Porte St. Martin). Some recent buildings in the modern parts of the town show a tendency to revive the taste for Gothic ornaments, which are sometimes so minute and so profusely lavished on the front, as to give the *ensemble* an appearance of tawdriness rather than architectural beauty. (1)

The stone used for forming the pavements of the streets and places of the metropolis, as well as of many of the high-roads of France, is of the most excellent description, being a compact and exceedingly hard sandstone, highly crystallized, found on the outskirts of the *Paris Basin*. The footways are generally made with the lavas and basalts of Volvic, in Auvergne; but an invention introduced within the last 10 years, and coming daily more and more into use, consists of a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately, and will endure great wear and tear. The cost of lava flagging is about 13 fr. per square mètre; that of common paving-stone for carriage-ways, about 10 fr. when new, and 3 fr. every 10 years for repairs. The price of bitumen flagging is 8 fr. per square mètre, but it is little used in the streets. The wood pavement has been tried in a few localities of Paris, but has not been successful. In 1846 the total cost of extending and repairing the pavement of Paris was 1,150,000 fr.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained without variation till the Revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some particular circumstance, such as the name of a distinguished personage, or an extraordinary event that had occurred in them. The names of the streets are now painted on slabs of

(1) In 1846 the number of houses insured amounted to 22,665, or nearly two-thirds of Paris, for the sum of 2,040,802,000 fr.

lava, affixed to the corner houses, with white letters on a blue ground; all the colours being fixed by fire and quite indestructible. As much confusion arises from several streets bearing the same name, it is the intention of the municipality to introduce such changes as will obviate all existing inconvenience. Great regularity is observed in the numbering of houses. In the streets parallel to the Seine the numbers follow the course of the river; in those perpendicular to it or nearly so, the lowest number begins at the extremity nearest the Seine. In either case the even numbers are to the right, and the odd ones to the left of the visitor following the course of the river, or turning away from it.

Until the reign of Louis XVI., Paris was lighted during only nine months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Formerly it was lighted by lamps suspended from ropes hung across the street, which, though aided by reflectors, and kept well cleaned, served for little else than to make darkness visible. Gas has, however, long been introduced into the shops and public buildings, and almost all the streets are thus lighted.

PLACES.—Every open space at the junction of streets, etc., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Places de la Concorde, du Carrousel, Vendôme, des Victoires, Royale*, etc. Descriptions of each will be found under the head of the Arrondissements.

THE BOULEVARDS.—Under Louis XIV., Paris ceased to be a fortified city. (1) By a decree of that monarch the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark or rampart), was planted from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, the triumphal arch, which bears the same name, was erected, and the Boulevard was continued from the rue St. Martin to the rue St. Honoré. The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the govern-

(1) Early in 1841, while forming a water-course for the rue Rambuteau, the workmen reached the old wall of Paris, built under Philip Augustus, in 1190. It was found to run exactly as traced in the old plans of the city.

ment of Napoleon, the boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The boulevards which, since the formation of a similar road outside the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions, called the *Boulevard du Nord* and the *Boulevard du Midi*. The former is 5,067 yards in length, and is subdivided into 12 parts, bearing, from east to west, the following names : the Boulevards Boursdon, Beaumarchais, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is 16,100 yards in length, and is divided into 7 parts, as follows : the Boulevards de l'Hôpital, des Gobelins, de la Glacière, St. Jacques, d'Enfer, du Mont Parnasse, and des Invalides. These spacious roads are planted with four rows of trees, forming a carriage-road with a double walk on each side. (1) The *Boulevard extérieur*, which was not finished till 1814, is planted with trees, and divided into several parts, bearing different denominations. The name of the street called rue Basse du Rempart, bordering the boulevards on the north side, still indicates what it once was. The northern boulevards are the pride and glory of Paris. Once its *bulwarks*, they are now become its ornament. Their spacious extent, the dazzling beauty, the more than luxury of the shops, the restaurants, the cafés, on or near them; the lofty houses, some of them of the most classical and ornate architecture; (2) the crowds of well-dressed persons who frequent them; the glancing of lights among trees planted amid the broadest thoroughfares of a great city; the sounds of music; the incessant roll of carriages, about 20,000 of which circulate daily throughout the town; all this forms a medley of sights and sounds not a little perplexing, though anything but unpleasing, to the eye and ear of the visitor who perambulates them for the first time on a fine evening. The Boulevard des Italiens is the most fashionable part. Here in fine weather loungers of both sexes seat themselves, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The people prefer the Boulevard du Temple, where puppet-shows, pantomimes, rope-dancing, mountebanks, etc., are always ready to amuse them; and on Sunday evenings this spot resembles a fair. The boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens *à l'anglaise*, but no crowds,

(1) The item of plantations costs the City of Paris 30,000 fr. a-year.

(2) The traveller's attention is called to the gorgeous building at the corner of rue Laffitte, named *Cité des Italiens*, or *Maison Dorée*.

no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. The exterior boulevards are the same as the southern ones; except that they are studded with *guinguettes*, where the lower orders of Paris resort to dance, and to drink wine, thus evading the duties of the city octroi. Those on the south-east and north-west are the most agreeable.

PASSAGES.—These are a grand resort of all the loungers of the town. The most remarkable are : the *Passages des Panoramas, Jouffroy, Verdeau, Vivienne, Colbert, Choiseul, du Saumon, Véro-Dodat, Delorme*, etc. In general the shops in them, though small, are convenient for their holders, but are let at a very high rent.

BAZAARS.—There are very few of these establishments now existing in Paris, three on the northern boulevards being the only ones of any note. The best of these is a large one on the boulevard Bonne Nouvelle, a description of which will be found under the head of the 3rd Arrondissement.

COMMON SEWERS, ETC.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city-walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, the *grand égoût* from Menilmontant to Chaillot and several smaller ones were formed. The outlets of these sewers becoming gradually choked up, and not being covered, they became insufferable nuisances, and often generated contagious diseases by their exhalations. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and at the same time was formed the *égoût de l'Hôtel des Invalides*. In 1734 the lower part of the *égoût Montmartre* was vaulted over; in 1740 the *grand égoût* was covered in; and in 1754, three new sewers were built. Those which surround the Palais Royal were opened when that edifice was built, and empty themselves into that of the Place du Carrousel. Ever since 1829 great additions have been annually made to the sewers of Paris. The sewers at present occupy in extent a space of 126,310 mètres; or about 30 leagues, constructed at an expense of 25 millions of francs. They are now strongly cased and vaulted in masonry. In 1846 upwards of 2,860 mètres of new sewers were constructed.

The gutters, that used to run in the middle of the streets, are now mostly placed by the sides of the *trottoirs*, and a general system of large and well-arched drains is to be found under every street of the quarters comprised between the rue St. Denis

and the Place Vendôme. This improvement will be extended to the whole of Paris. Closely connected with the drainage of the town, is the system adopted for removing the ordure and rubbish of each individual house. For this purpose the establishment of Montfaucon has been maintained. (See *Index*.) The pestilential effect produced by this place upon the atmosphere of that part of Paris has led, of late, to the experiment of *absorbing wells*. These, where they have been tried, at the Barrière du Combat and elsewhere, have succeeded, and will, it is supposed, be applied to remedy existing evils.

QUAYS.—The banks of the Seine are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and XIV. some progress was made in the construction of quays, particularly in the Ile de la Cité, and the Ile St. Louis. Napoleon particularly directed his attention to the improvement of Paris by the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their total length is nearly 11 miles. They form large terraces, on which a roadway runs, with a trottoir generally on each side, and most of them are planted with trees, lighted by gas and furnished at intervals with benches. Next to the boulevards and public gardens, they afford the most agreeable promenades of Paris. The necessity of these stone embankments will be perceived, when the height to which the river sometimes rises is taken into account; they often prevent the lower parts of the capital from being overflowed. *Abreuvoirs*, or watering-places for horses, are visible in many parts.

BRIDGES.—The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore convenient; they are, however, in general, far inferior to the bridges of Rome or Florence, and are not to be compared with the stupendous masses of Waterloo, Blackfriars, London, or Westminster. Their number over the Seine, between the barriers of Paris, is at present 27; of which 7 are suspension bridges, 3 are formed of iron and stone, 1 of wood, and the rest of stone altogether. For descriptions of them the reader is referred to the Arrondissements.

CANALS.—The canals on the north of Paris are all branches of one and the same undertaking for bringing the waters of the river Ourcq to the capital. Proposals to this effect were made in 1799, but the authorisation of Government was not granted till 1802. The works were carried on till 1814, when they were suspended; in 1818 the municipality of Paris were empowered

to borrow 7,000,000 fr. for their completion, and they were soon so far advanced as to be useful for the purposes intended. Since 1830 they have been completely finished. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants and manufactories of the capital, and the fountains which embellish it; and to form on the north of the city a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*.

The Canal de l'Ourcq receives the water of the Ourcq beyond the mill of Mareuil, about 10 leagues from Paris, and, after collecting diverse streams, falls into the Bassin de la Villette. The quantity of water furnished by this canal upon an average of the whole year is 13,500 superficial inches, yielding 260,820 cubic mètres every 24 hours, for the purposes of the navigation, and the lockage on the two canals St. Denis and St. Martin, and also for the supply to the public fountains, markets, and the houses of the capital. The declivity is 92 feet 9 inches; and the water falls at the rate of 1 foot in a minute. Its total length is 24 leagues; between Mareuil and Lizy its breadth is 31 feet; but from the latter place to the Bassin de la Villette it is only 11 feet wide. Its cost was 25,000,000 fr.

The Bassin de la Villette, situated outside the Barrière de Pantin, was begun in 1806, and finished in 1809. It forms a parallelogram of 740 yards by 77, and receives the waters of the Canal de l'Ourcq at the northern extremity. Its axis is the same as that of an elegant rotunda, which forms barracks for gendarmes, and its banks are planted with 4 rows of trees. At the angles of the southern extremity are openings, which supply water to the Aqueduc de Ceinture and the Canal St. Martin.

The *Aqueduc de Ceinture* extends from the western angle of the basin as far as Monceaux, encircling Paris on the north. Its length is 10,300 yards. This aqueduct throws out 5 branches. The first supplies the Château d'Eau, boulevard St. Martin, the Place Royale, and the Marché des Innocents; the second, the faubourgs Montmartre and Poissonnière, with the Palais Royal; the third, the Chaussée d'Antin, the quartier des Capucines, and the Marché St. Honoré; the fourth, the Champs Élysées, the Tuileries, the Invalides, and the École Militaire. The fifth supplies the fountains on the Place de la Concorde.

The *Canal St. Martin* is 3,467 yards in length, by 21 feet in width, and communicates between the eastern angle of the basin and the Gare de l'Arsenal. The sides are skirted with

towing-paths and trees. It passes between the boulevard and the Hospital St. Louis, and falls into the *gare* in the Place de la Bastille. It cost more than 14,200,000 fr.

The *Gare de l'Arsenal*, in part formed of the moat of the Bastille, is 651 yards in length, by 64 in breadth. It can receive upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *gare* fall into the Seine.

The *Canal St. Denis* begins near St. Denis, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the Canal de l'Ourcq in a small semicircular sheet of water, 900 yards beyond the Bassin de la Villette. After encircling the town on the Paris side, it extends in a straight line to the Canal de l'Ourcq. Its length is 7,333 yards, and in its course are 12 sluices and 2 bridges. It cost eight millions.

AQUEDUCTS.—*Aqueduc d'Arcueil*.—Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Rongis, at 4 leagues distance; the intermediate village of Arcueil most probably derived its name from the arches which supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct at Arcueil. The scarcity of water in the southern part of Paris was more particularly felt after Marie de Medicis built the Palace of the Luxembourg, and the population increased in that quarter. A project formed by Henry IV. of re-establishing the Roman aqueduct, to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII. and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon 25 arches, 72 feet in height by 1,200 in length, presents a magnificent mass of building. Its total length, from Arcueil to the Château d'Eau, near the Observatory, is 18,200 yards. Nine arches are open for the passage of the river, but it generally flows through two in the centre. Within the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are openings, called *regards*. This aqueduct was thoroughly repaired in 1777; and fresh sums of money have lately been devoted to the same purpose by the City of Paris. It supplies 36,000 hogsheads daily. Strangers are readily admitted to see the interior by applying to the keeper at Arcueil.

Aqueduc de Belleville.—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, and upon which the village of

Belleville has been built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built in the reign of Philip Augustus. It was repaired in 1457, and again in 1602 by order of Henry IV. The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial free-stone building, 50 feet in circumference, but not lofty, on account of the height of the hill and the depth of the springs, and is covered with a dome, surmounted by an open lantern. Two staircases lead down to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin emptying itself into the aqueduct. At the Barrière de Menilmontant is another reservoir, from whence the water is distributed to the adjoining parts of Paris. Its daily supply is 432 hogsheads.

Aqueduc de St. Gervais or de Romainville.—By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Pré St. Gervais, from whence it is conveyed to Paris by pipes. The date of its erection is unknown, but it existed in the time of St. Louis. It was repaired at the same time with the aqueduct of Belleville, by order of Henry IV. The reservoir was rebuilt in the time of Louis XIV. Supply, 648 hogsheads daily.

Pipes are also laid across the plain of St. Denis from the Seine, for the supply of Batignolles and Montmartre with water.

FOUNTAINS.—From the nature of the soil on which Paris is built, consisting of rocky strata to an immense depth, the town is almost without springs, and therefore derives the water consumed by its inhabitants either from the Seine or from distant sources brought by means of aqueducts. Hence has arisen the necessity of erecting fountains in different parts of the town for the accommodation of the inhabitants. At the beginning of the 15th century there were only 12 public fountains, and a century later, under Francis I., there were not more than 16, supplying only 1 inch of water; though the population at that time amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII., the town began to be better supplied; the pump of the *Samaritaine* at the Pont Neuf was erected, and the aqueduct of Arcueil rebuilt; 14 new fountains were made, but the supply was still greatly inadequate. Under Louis XIV. and Louis XV., when the population was 600,000, the pumps at the Pont Neuf and the Pont Notre Dame were the principal sources of supply of water to the various fountains, and furnished, according to the state of the river and their condition, from 60 to 100 inches daily. (1) The establishment of the *Pompe à feu* at

(1) The French engineers calculate that the quantity of water that

Chaillot, and afterwards of that at Gros Caillou, brought some remedy to this state of things, by supplying 320 additional inches; but it was only when that undertaking had passed into the hands of the government, that the necessitous classes began to profit by a better distribution of drinkable water. The Canal de l'Ourcq completed the supply of the capital, which, since fountains are now erected in all parts of Paris, may be said to be good; but still the convenience of a fountain to each house does not commonly exist, although the practice of laying down pipes from the main conduits to each residence is now becoming frequent. (1) The purchase of water is an ordinary article of domestic expense. The municipality are devoting large sums every year to increasing the supply of this principal necessary of health and life, and new fountains or pipes are being opened almost every day. The public fountains form very ornamental objects in the streets of Paris, and descriptions of all that are worthy of remark will be found under the head of each arrondissement. The total length of water-pipes laid down is 212,700 mètres, or 129 miles, 6 furlongs. The bornes-fontaines (in the nature of water-plugs) are turned daily by persons appointed for that purpose, in order to freshen and purify the streets. The City distributes water to more than 100 public fountains, 1,799 bornes fontaines, and to 4,288 private houses. (2)

RESERVOIRS.—There are three great reservoirs in Paris, for receiving and distributing water from the Bassin de la Villette, and the Artesian Well at Grenelle. They are situated, 9, rue Racine, 83, rue Vaugirard, and rue de la Vieille Estrapade. A fourth is in course of construction near Montmartre, and a fifth in the rue Cassini.

BATHS, ETC.—The use of baths was introduced into Gaul by the Romans, and spread rapidly among the inhabitants, particularly at Paris. In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII.

will pass through an inch conduit (un ponce de fontainier) in 24 hours, is 19 cubic mètres, or 19,000 litres.

(1) The sum received by the City of Paris in 1846 for water thus supplied was 1,020,992 fr. It charges 90 c. per cubic mètre. It is calculated that upwards of 4 millions of francs are annually paid by the inhabitants of Paris for water to the carriers, whose charge is about 5 fr. per cubic mètre. From official accounts, the quantity of water daily used amounts to 103,296 mètres.

(2) Large reservoirs, supplied by steam-engines from the Seine, have been lately formed at Belleville and Passy.

and Louis XIV., they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a very low charge. The bathing-establishments are formed of ranges of small rooms, furnished with every necessary appendage. Mineral, sulphur, and vapour baths are also frequent in Paris, and very reasonable. The *bains-ambulants*, or portable baths, are a great accommodation to invalids, and the public in general. For a list of the principal establishments, see *Directory*. There are also *Écoles de Natation*, or swimming-schools, and baths of every kind, to be found in floating establishments on the Seine every summer. Some of the swimming-schools are very large, and all are well regulated. The enclosures, resting on barges, are covered in with canvas, and are fitted up with galleries, bathing-rooms, plunging-bridges, etc. Net or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness either to aid pupils or prevent accidents. Their price generally is 12 sous, but there are baths, or swimming-places, on the river, for the lower order of people, at as low a price as 4 sous. There are also schools for females, which are well attended; and it may be observed that the Parisians know how to appreciate the advantages their river affords.

CEMETERIES.—At a period more remote than the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population gradually extending the bounds of the city, the cemeteries became inclosed within the walls. At length, in 1790, the National Assembly passed a law expressly prohibiting interments within churches, and enjoining all towns and villages to discontinue the use of their old burial-places, and form others at a distance. During the revolutionary tyranny which soon after ensued, men were buried without any ceremony, or memorial to mark the spot where they lay. In 1800, 1804, and 1811, various decrees were issued for the regulation and improvement of the cemeteries, and at the latter period they were constituted nearly as at present.

The cemeteries of Paris are three in number, viz. the *Cimetière du Père Lachaise*, for the eastern part of the metropolis; *de Montmartre*, for the northern; and *de Mont Parnasse*, for the southern. There is besides at Mont Parnasse a cemetery appropriated to the use of hospitals, and also to the interment of criminals. They are laid out in a picturesque style; the mo-

numents are often in good taste, and many of the inscriptions interesting. On Sundays and on All Souls' Day, which is set apart for the commemoration of the dead, whole families of the Parisians visit the graves of their relatives, and they are much resorted to. A notice of each cemetery will be found attached to that of the arrondissement nearest to which it lies. Any person or company may be entrusted with the erection and repairs of the tombs, etc., and the cost of such charges is of course various, according to the persons by whom they are performed. The interments take place with or without the performance of any religious ceremony, in what manner and by whom the friends of the deceased please. The tariffs will be found at each cemetery, where full information on all particulars may be obtained. (1)

The expenses of funerals, regulated by royal ordonnance, dated 25th June, 1832, are as follow :—

	Pompes Funèbres.	Cérémonies Religieuses.	Total.
9th Class. . . .	5 fr.	10 fr.	15 fr.
8th	32	15	47
7th	59	20	79
6th	105	50	155
5th	298	130	428
4th	536 50 c.	207	743 50 c.
3rd	1172	278	1450
2nd	2048	480	2528
1st	3367 50 c.	600 50 c.	3968 50 c. (2)

(1) In the cemeteries there are three kinds of graves : perpetual, temporary, and common (*fosses communes*). Families wishing to purchase a burying-ground *à perpétuité* (for ever)—which confers the privilege of selecting the cemetery, without regard to the quarter of Paris in which they are domiciled—will pay for 1 mètre 268 fr., 2 mètres 532 fr., 3 mètres 1,063 fr., 6 mètres 3,184 fr., and for every additional mètre 1,000 fr. Up to seven years of age 1 mètre is sufficient for a grave ; above that 2 mètres must be purchased. Two bodies cannot be buried in the same ground except the extent be 2 mètres, and that there be a vault constructed in it. Ground for temporary graves is hired for 6 years or more, at the end of which they may be re-opened, unless the term be renewed. In the *fosses communes*, 4 1/2 feet deep, the poor are gratuitously buried, in coffins placed close to but not upon each other. They are re-opened at the end of 5 years, that term being sufficient for the decomposition of bodies in this clayey soil ; but at the time the trenches are about to be re-opened the ground of each grave may be either hired or bought, provided it be not in the line of any road in contemplation.

In cases of English persons dying in Paris, application should be made to the clerks of any of the places of English worship, who will generally undertake the management of the funeral.

(2) This last is only an estimated sum, for no exact maximum sum can be set down, as there are no legal limits to funeral pomp. The central

CHAPTER VI.

GENERAL NOTICE OF PARIS.

THE origin of Paris and of its founders is involved in great obscurity. According to historians worthy of credit, a wandering tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité* they built huts, which served as a natural fortress to protect their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their stronghold they gave the name of *Lutetia* (1), to themselves that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, before the Christian era, his general, Labienus, found the *Parisii* one of the 64 tribes of the Gallic confederation, whose chief town was *Lutetia*, built on the island now called the *Cité*, and consisting of rude huts. Two bridges established communications with the opposite banks of the Seine, which were covered with extensive marshes or gloomy forests, and the inhabitants, who were remarkably fierce, supported themselves chiefly on the water by fishing. Under the dominion of the Romans, this tribe remained in the same state of insignificance as before; their progress in civilisation was slow, and even the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. Certain it is, that *Isis* was never worshipped here, as some writers imagined; and the assertion that *Mars* and *Mercury* had temples here is, to say the least, very problematical. Fragments of an altar of *Jupiter* were, however, discovered in 1711 under the choir of the cathedral of *Notre Dame*. The emperor *Julian*, between 358 and 360 after Christ, remodelled the government of Gaul, gave stability to the Roman laws, and equalized the privileges of the various towns; it was thus *Lutetia* changed its name to *Parisii*, obtained political franchises, and the dignity of a city. The trade of Paris was in the hands of a trading company, called *Nautæ Parisiaci*, which existed long after the fall of the Romans. During upwards of

office of the *Entreprise des Pompes Funébres* is at 51, rue de *Miromesnil*, open from 7 morning to 7 evening. There are besides branches at the *Mairies* of the 1st, 2d, 5th, and 11th *arrondissements*, where all inquiries respecting forms, expenses, etc., will be answered.

(1) *Lutetia*, from *louton-hesi*, dwelling of the waters. *Sequana*, Seine, from *seach*, devious, and *an*, water, river; a derivate of *avainn*.

(2) *Parisii*—the origin of this word is not ascertained. The most generally received derivation is from the Celtic word *bar* or *par*, a frontier, or extremity.

500 years of Roman domination, Paris was the residence of a prefect. The northern and southern banks of the river were covered with buildings. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near where the Place St. Michel now stands; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place Louis XVI. and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were repelling the barbarians of the north. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis, the Areopagite, who suffered martyrdom at Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, hordes of barbarians from the north descended upon the Roman provinces, which they plundered and laid waste, and Gaul suffered greatly from their incursions. In 445, the Sicambres, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and, marching thence to Paris, stormed it. The Roman government, however, still lingered on in Gaul, in the last stage of existence, when Childeric, king of Tournay having died in 481, his son *Clodovech*, or Clovis, formed a league with a few other princes, and in 486 marched against the Roman general Siagrius, whom he completely routed; and, extending his conquests by degrees, he made himself master of Paris, in 494 or 496. Here he married Clotilde, embraced Christianity, and built a church, which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and the church of St. Germain l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI. This prince, continually exposed to the attacks of the feudal lords, his vassals, determined on protecting the faubourgs on the north and south by a wall, the necessity of which had been long before felt, in consequence of the repeated attacks of the Normans.

Under the kings of the first or Merovingian dynasty, which lasted 256 years, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay, and the civilisation of the Parisians retrograded. Few of the princes of the second or Carolingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors, but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845 the Normans, attracted by the riches of the churches and convents, made a descent upon Paris, which they sacked and burned in 857, and again besieged it in 885. In vain did the Parisians appeal for succour to Charles le Chauve. Their own courage, however, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign Hugues Capet began the palace which now bears the name of Palais de Justice. The inhabitants commenced buildings in all directions; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St. Martin, produced, under Louis le Gros, only 12 fr. a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert. Bishop Maurice de Sully began the foundations of Notre Dame, the first stone of which was laid in 1163, by Pope Alexandre III.; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal prévôt was appointed to administer justice in the king's name, and a prévôt des marchands to watch over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the tower of the Louvre; he caused some of the streets to be paved, and obliged the inhabitants to fortify the city with a wall and turrets. This enclosure began on the right bank, a little above the Pont des Arts, and, proceeding northward as far as the rue Grenier St. Lazare, terminated on the Quai des Ormes: on the left bank it commenced near the present site of the Palais de l'Institut, and, after running south-

ward to the rue des Fossés St. Jacques, took a northerly direction, and terminated at the Quai de la Tournelle. The river was barricaded by a heavy chain fastened to stakes, and supported by boats. Paris then formed three divisions—la Cité, in the centre; la Ville, on the North; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quartier still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organised. An hospital for the blind, and a school of surgery, were founded; and, in order to render contracts more binding, a body of notaries was instituted. Philippe le Hardi adopted a project for the improvement of the streets and highways; and Philippe le Bel established several courts of justice, and formed a body of respectable magistrates. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans; and the Dauphin, after quelling the revolt, punished the ringleaders of the faction.

Under Charles V., the faubourgs being much extended and frequently in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built, and the Louvre repaired and enlarged. Paris was then divided into 16 quartiers, and contained 1284 acres of ground. The prosperous reign of Charles V. was followed by the disastrous one of Charles VI., who came to the throne a minor in 1380. He was struck with insanity in 1392; the revenues of the state were squandered in the struggle for power between the duke of Orleans and the duke of Bourgogne; the factions of the *Bourguignons* and *Armagnacs* distracted the country, and the English occupied Paris in 1421. During his reign, in 1384, the Pont St. Michel was built, and in 1414 the Pont Notre Dame. He died in 1422. Under Charles VII, the English were driven from Paris in 1436; and in this reign the Greek language was taught for the first time in the University of Paris, which at that period contained 25,000 students. Under him and succeeding monarchs it was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a sanctuary, with a view of repopling the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the

walls was 1414 acres. In 1470 printing was introduced, and the post-office established. In the reign of Francis I., the patron of literature and the fine arts, Paris assumed a new aspect. The old château of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, better communications opened between the different parts of the city, the fortifications enlarged and repaired, and the rebuilding of the Faubourg St. Germain, ruined during the preceding wars, commenced. In 1533, the Hôtel de Ville was begun. Besides a number of streets which were rapidly built and occupied, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the château and garden of the Tuileries in 1563. About the same time the Arsenal was constructed. Under the reign of Henry II., the college of Ste. Barbe was endowed, a protestant church established in defiance of his persecutions, and the coins of the realm bore for the first time the effigy of the king. The wars of religion, and their disastrous consequences, among which the Massacre of St. Bartholomew was the most conspicuous, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans for promoting his subjects' happiness and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis founded, the neighbourhood of the Arsenal improved; the Place Royale and its streets, the Place and the rue Dauphine, and the neighbouring quays, were laid out; great additions were made to the palace of the Tuileries, and the splendid gallery which joins it to the Louvre was partly constructed.

Under the reign of Louis XIII., several new streets were opened; the Palais Royal was begun by Richelieu, and the palace of the Luxembourg by Marie de Medicis; the Cours la Reine was planted; the aqueduct of Arcueil rebuilt; the quays and bridges of the Ile St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis le Grand, the Académie Royale, and the Garden of Plants, were founded; statues of Henry IV. and Louis XIII. were erected; and such was the augmentation of the capital, that the Faubourg St. Honoré became united with the villages of Roule and Ville-l'Évêque, and the Faubourg St. Antoine with those of Popincourt and Reuilly.

In the reign of Louis XIV., notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV. and Louis XIII. were completed. More than eighty new streets were opened, and most of the old ones improved and embellished.

The Place Vendôme and Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed; and, for the greater convenience of the courts of justice, the building of the Grand Châtelet was erected. The magnificent Hôtel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont Royal, which forms a communication between the Tuileries and the Faubourg St. Germain, and the planting of the Champs Élysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out on its present plan. The college Mazarin, now the Palais de l'Institut, was founded, as also the manufactory of the Gobelins. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain; and the boulevards, which they ornament, arranged in an uninterrupted suite of promenades, contributing equally to the health and beauty of the capital. In this and the preceding reign, the ancient *fossés* (moats) were filled up, the situation of which is indicated by the streets that still bear the name of rue des Fossés Montmartre, etc.

Louis XV. was not less anxious to embellish the metropolis, which, at his accession to the throne, occupied a space of 3919 acres. The Faubourgs St. Germain and St. Honoré were decorated with sumptuous hotels; the Palais Bourbon was erected; the École Militaire and the École de Médecine were founded, and the new church of Ste. Geneviève arose on a majestic plan. The Place Louis XV. and its colonnades were begun, and the Champs Élysées replanted. The manufactory of porcelain at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected, among them that of the rue de Grenelle, by Bouchardon. Another foundling hospital was established, the École Militaire, the Hôtel des Monnaies, the Collège de France, the façades of St. Sulpice and St. Eustache were built, and the Garden of Plants was enlarged.

Louis XVI., desirous of completing the embellishments begun by his predecessors, continued the church of Ste. Geneviève, commenced that of the Madeleine, and built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The boulevards to the south were adorned with houses and pleasure grounds, and in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected. The French theatre, the French, Italian, and Comic opera-houses, and other theatres, arose in such quick succession, that they seemed produced as if by magic. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of

the Seine, to accelerate the distribution of water to different quarters of the city; and the Pont Louis XVI. formed a communication between the Faubourg St. Honoré and that of St. Germain. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XVI., in 1783, authority to enclose Paris with a lofty wall. The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within the limits of Paris; Montmartre would also have been enclosed within the walls, but, upon the warm remonstrances of the abbess of the convent in that village, the project was abandoned. By this extension of the bounds of the city, the ground upon which the capital stands was augmented to 9,858 acres. The walls were divided by 60 gates, called *barrières*, where the *octroi* or entrance-duties were received. These walls form the present inclosure of the capital. The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of Egypt and Persia; and the Mont de Piété was instituted in the Marais, to which commissioners in the different quarters of the city were attached.

Upon the breaking out of the Revolution, many monuments of the middle ages were demolished, and the fine arts were threatened with destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the Louvre was completed; the northern gallery connecting the two palaces was begun; the garden of the Tuileries was embellished; the magnificent rue de Rivoli was built; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevard, and Chaussée d'Antin, was designed and executed; a new and spacious market was formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés; three handsome bridges were built; and new quays were formed on each bank of the river. The Canal de l'Ourcq was opened, and, in the basin made at the *barrière de la Villette*, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Bourse or Exchange was begun. Fifteen new fountains were erected in different parts of the city, and several wide streets

and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme was erected. Three great cemeteries were fixed without the barriers; and five public slaughter-houses, called *abattoirs*, were constructed at the extremities of the faubourg. The churches devastated during the Revolution were repaired and embellished. More than 4,000,000*l.* sterling were expended on these works and embellishments in 12 years.

Louis XVIII., on being restored to the throne of his ancestors, continued with activity the improvements and embellishments of the capital. The new quarters of the town received great extension; the canals were completed; the Chamber of Deputies, three new bridges, and several barriers, were constructed; statues of the kings of France were erected in different places; a chapel was built in the Temple; another in the rue d'Anjou; and a third on the site of the French Opera House, where the Duke de Berry was assassinated. (1) Several markets and hospitals were finished or enlarged, and the works at the Entrepôt des Vins and the Grenier de Réserve were resumed. The lighting and cleanliness of the streets were much improved, and immense sums of money expended on all parts of the city.

Under Charles X. the architectural alterations of Paris were chiefly of an ecclesiastical character. The church of St. Germain des Prés was restored; the Madeleine progressed; at Gros Caillou the church of St. Pierre was erected; and other new churches rose from their foundations. Three new bridges were built; many of the Passages that now embellish Paris were begun, and the suburbs of the city continued to increase rapidly. (2)

Since the revolution of 1830, the embellishment of the capital has received a new impulse. The garden and palace of the Tuileries have been much altered; some of the quays have been widened, those on the north planted, and several new bridges built. A great number of handsome new streets have been open-

(1) The last-mentioned chapel has since been thrown down, and its site occupied by an elegant public fountain.

(2) It may be interesting to find in a tabular form the area of Paris in hectares at different periods of its existence:—

				Hectares.
Under Julius Cæsar.	. . .	B.C.	56	1,528
» Julian.	. . .	A.D.	371	3,878
» Philip Augustus.	. . .		1211	25,285
» Charles VI.	. . .		1383	43,920
» Henry III.	. . .		1581	48,360
» Louis XIII.	. . .		1634	56,780
» Louis XIV.	. . .		1686	110,370
» Louis XV.	. . .		1717	133,712
» Louis XVI.	. . .		1788	337,043
» Louis Philippe	. . .		1843	345,000

ed. The Hôtel de Ville has been quadrupled in size. The Madeleine, the churches of Notre Dame de Lorette, St. Vincent de Paule, and St. Denis, have been finished; the Place de la Concorde has been completely remodelled and terminated, and the Obelisk of Luxor has been reared in its centre; the Triumphal Arch at the top of the Champs Élysées has been completed, as well as the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Most of the public edifices of Paris that stood in need of repair have been attended to, and many restorations of the monuments of the middle ages are in progress. Vast works have been undertaken for the drainage of the streets; gas is generally used throughout the town; and health and comfort seem to be more consulted by the inhabitants in the improved construction of private edifices which are every where arising. Works of great importance are in progress, and more may be expected every year; the Government leads the way in this march of improvement, and what is undertaken by public authority is now not only begun, but quickly executed.

PALACES. (1)—The kings of France have changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, and on the entry of the Franks, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country. While the Normans were pursuing their ravages along the banks of the Seine, the king of France kept within the walls of his palace in the island. Of these two early residences of the monarchs of the country hardly any thing remains to indicate their size or magnificence. Of the first a Hall of Baths alone exists; but of the second, the *Souricières* of the *Palais de Justice*, and, still more, the *Sainte Chapelle*, may serve to give an idea of the splendour that prevailed in its construction. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the former, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The new Louvre, or at least the western part of it, may be considered as the oldest of the Parisian palaces still used as royal residences. As to its exterior, this is superior in some respects even to Versailles; and is one of the finest buildings that exists on this side of the Alps. The *Tuileries*, or rather the central part of that edifice, comes next in order of antiquity; and then the eastern part of the Long Gallery that connects this palace with that of the Louvre. Without any peculiar architectural merit or beauty, and with very little

(1) The reader is referred for the description of all the edifices in this chapter to the Arrondissements in which they stand.

decoration, the Tuileries is nevertheless exceedingly imposing, merely from the extent of its façade, notwithstanding the irregularity of its outline. It has succeeded to the honours of two younger edifices, *Versailles*, and the *Palais Royal*, by being apparently fixed on as the definitive residence of the king, for which, by its central position, it is so well suited; and in historical associations it rivals, while in scenes of slaughter and mournful recollections it surpasses, the great monument of the age of Louis XIV., *Versailles*. The palace of the *Luxembourg*, though no longer the residence of royalty, is worthy of being so, and is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*, which has replaced an edifice of nearly the same date as the *Luxembourg*; and the *Palais Bourbon*, now appropriated in part to the Chamber of Deputies; both edifices have a strong claim upon the attention of the stranger, having been long the respective residences of the families of Orleans and Condé. To close the list of Parisian palaces, the *Palais de l'Élysée Bourbon* must not be omitted, the smallest, but by no means the least interesting, of the royal mansions. If to this list of royal residences be added that of the châteaux belonging to the crown in the immediate neighbourhood of Paris, as they existed previously to the Revolution of 1789, *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, *Meudon*, and *St. Cloud*, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style *Notre Dame* is the great type; and both from its size and numerous historical recollections, the cathedral church of Paris takes the lead of all others. (1) There are hardly any specimens of the early *Flamboyant* style remaining among the churches of the metropolis: *St. Severin* and *St. Germain l'Auxerrois* belong to its middle period (1400—1500); *St. Gervais* and *St. Merri*, with the tower of *St. Jacques de la Boucherie*, (2) to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Étienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which at the same time is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the church and dome of the

(1) Other ecclesiastical buildings of the same style still exist in fine preservation; the principal of which are the *Sainte Chapelle* and the church and refectory of the *Abbey of St. Martin des Champs*.

(2) Only the tower remains.

Val de Grâce, and by the churches and dome of the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the style of sacred architecture which prevailed in the reign of Louis XV. The *Panthéon* may be quoted as a favourable example of the skill of French architects in the reign of Louis XVI. This edifice by its associations points rather to the times of the Revolution and the Republic. The era of the empire produced the designs for the *Madeleine*; the honour of finishing it belongs in some slight degree to the Restoration, but more especially to the present government. It is a splendid classic pile, and may rival even *Notre Dame* in calling forth the admiration of the architect. With respect to the accessory decorations of churches, as pictures, sacred utensils, furniture, etc., the splendid paintings of the dome of the *Invalides*, the pictures and altars of *Notre Dame* and *St. Étienne du Mont*, with the pictures of *Ste. Marguerite* and *St. Nicolas des Champs*, are particularly worthy of notice. The interiors of the *Madeleine* and *Notre Dame de Lorette* are the best specimens of the decorative taste of the present day. The Parisian churches are remarkably poor in monuments and sculpture, a circumstance attributable in a great measure to the Revolution: with the exception of the cathedral of *Notre Dame*, the churches of the *Sorbonne*, *St. Eustache*, *St. Gervais*, and *St. Sulpice*, they contain hardly anything of that kind worthy of remark.

The churches of *St. Roch*, *St. Eustache*, and *Notre Dame de Lorette* are celebrated for their music, and on high festivals are so crowded that there is much difficulty in obtaining admission. *Notre Dame*, *St. Sulpice*, and *St. Étienne du Mont*, are also much frequented. All the Catholic places of worship in Paris are open from an early hour in the morning till 5 or 6 o'clock in the evening of every day; on Sundays and festivals, persons using chairs pay for them, generally at the rate of 2 sous a chair. Round the door-way of each church are generally congregated indigent women, and other necessitous persons, upon whom visitors may well bestow a few sous. It may be added that the behaviour of the Parisian congregations is highly decorous, and that the offices of the Catholic church are performed with the greatest solemnity by the highly respectable body of the metropolitan clergy. The same observation is equally applicable to the churches of other religious denominations.

PUBLIC BUILDINGS.—The localities of nearly all the public offices have already been indicated in the preceding chapters. The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, etc., connected with the functions of each ministerial department. The Hotel of the Minister of

Finance is the largest, and is situated the nearest to the Tuileries; the others are mostly in the Faubourg St. Germain, or in the Place Vendôme, and that of Foreign Affairs on the Boulevard des Capucines. Soldiers mount guard at each.

Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The finest of the municipal buildings of Paris is the *Hôtel de Ville*, where the Prefect of the department resides, and the several offices dependent upon him are located, councils held, and public meetings for various purposes summoned. It is the centre of the municipal jurisdiction of the departments, in the same way as the *Prefecture of Police* combines the offices connected with the civic branch of the public force.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the kingdom, the *Cour de Cassation*, the *Cour Royale*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*. The *Tribunal of Commerce* is placed at the Exchange. The despatch of public business is greatly facilitated by this concentration of the legal business of the district and of the country. The chambers of the Parisian barristers are not generally in the vicinity of the courts, and legal societies, as the Temple, etc., in London, do not exist in Paris; formerly, however, in the days of the ancient *parlements* of France before the Revolution, the body was less scattered, the hotel of the Palais de Justice, the Ile St. Louis, and the quartier du Marais, being considered the legal quarters. Even now some of the barristers and judges reside in the vicinity of the Palais de Justice, but still there is no assigned place of abode for them as a professional body. The courts are in general commodious, though unequal to accommodate the numerous auditories which sometimes throng to them. Great improvements are in course of being effected in the Palais de Justice.

Of the other public offices, such as the Mint, or *Hôtel des Monnaies*, the Record-office, or *Hôtel des Archives*, the *Royal Printing-Office*, etc., it may be observed that they are in general well adapted to their intended purposes, but, not being central, cause much inconvenience, particularly the two last, which are in a remote part of the town, far from the great movement of business. This remark is equally true as regards the principal commercial buildings of Paris. The Exchange, the Bank, and the Post-office, although convenient to each other, are far from the river, and from the large warehouses and stores. The Depots of the Custom-house are at a distance from the centre of the town; and the Halle aux Vins, with the Flour Depot, are at one of its extremities. These inconveniencies are owing to the great value of land and the highness of rent in the

best quarters. Most of the principal bankers are established in the vicinity of the Exchange, but the bulkier and wholesale branches of trade are not well accommodated in the interior of the town. The markets of Paris can boast but little external decoration; they are well placed round the *Halles*, but the district markets in the various quarters of the town are superior to them both in construction and cleanliness. Of the commercial buildings, the *Exchange* is the most remarkable, and best worthy of attention; while the *Halle aux Vins* and the *Grenier de Réserve* are the largest and most important of the markets.

The edifices connected with the literature and science of the country and the metropolis are mostly on the southern side of the river, situated within, or grouped around, the limits of the ancient University. The *Observatory* is almost at the extreme point of Paris, to the south; and round the Pantheon, besides the numerous religious houses which still remain, are, towards the south and east, the two British colleges; to the north and west, the buildings of the old University, now occupied by the *École Polytechnique*, and some of the Royal Colleges. The *Sorbonne* is placed a little lower down, between the rues St. Jacques and La Harpe, and is in the immediate neighbourhood of the *École de Médecine*, with its dependencies. The University formerly presented an extended front to the river; now the *corps d'élite* of the science and literature of the country, united in the *Institut*, holds its meetings on the spot where the ancient *Collège des Quatre Nations* stood. Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne*; the edifices of the other colleges are interesting more from the recollections associated with them than from what they actually are. The great establishment of the *Jardin des Plantes* no longer lies beyond the noise and traffic of the town; late additions to its galleries effected by a government grant in 1835-36 have given it an architectural interest which previously it had no claim to. Almost the only great literary establishment on the northern side of the river is the *Bibliothèque du Roi*, rue Richelieu. The buildings in which this invaluable and immense collection is kept are by no means worthy of it; and it may also be observed, that greater attention seems to have been paid to amassing large collections of books, than to the edification or convenience of the public by a proper arrangement and classification in catalogues. This, however, is in part attributable to the sudden increase of most of the public libraries, by deposits of books from the various literary bodies at the time of the Revolution of 1793, and the consequent confusion attendant on the different claims for restitution, which are not yet even entirely satisfied. These literary edifices, and the relics of the once

powerful University of Paris, with its 30 colleges, most of which are still traceable, are all of high interest to the antiquary.

There are certain buildings in Paris, that are purely ornamental, such as the triumphal columns and arches; their descriptions will be found given in ample detail, and, as they are not numerous, it is sufficient in this place to point out the *Arc de Triomphe de l'Étoile*, and the *Column of the Place Vendôme*, as at once the most prominent and interesting.

Other edifices, intended for public use, as well as for the embellishment of the capital, are the numerous bridges; these are noticed fully in the description of the Seine.

The fountains also, those indispensable ornaments of streets and public places, comprise some beautiful specimens of modern French art. The *Fountain of the Château d'Eau*, Boulevard St. Martin, has something of the old Roman grandeur; those of the Place Richelieu and Place du Châtelet also rank amongst the best; that of the *rue de Grenelle* is a costly construction of the time and style of Louis XV.; but the most striking and ornamental are those of the Place de la Concorde. Of the Fountain of Grenelle, or *Puits Artésien*, we have spoken in another place.

The charitable institutions of Paris have inherited much of their architectural wealth from the monastic establishments which many of them have replaced. Great solidity and size are the prevailing characteristics of these buildings. The *Hôtel Dieu* possesses no architectural beauty; the hospital of the *Salpêtrière* is the most remarkable for its construction as well as for its extent; and with these may be classed the *Hôpital St. Louis*, a picturesque edifice of the time of Henry IV. After these should be named *Bicêtre*, which, though not within the walls of the town, is yet so essentially an institution of Paris, that it may be called one of the Parisian hospitals. The manner in which these edifices are maintained, by public as well as private funds, is highly honourable to the nation and the government.

The two great charitable institutions, among several others, intended for the service of the army, are not less interesting, for the edifices in which they are seated, than for their wide and lasting utility. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, scarcely within the class of hospitals, is a splendid and colossal pile of building.

Next to the military hospitals rank the *casernes*, or barracks, some of which are entitled to attention for their size, and sometimes their magnificence. They are about 40 in number (including the buildings erected for other purposes, but now appropriated as soldiers' lodgings); most of them were erected about the year 1780, by order of Marshal Biron; they meet the

eye of the stranger constantly in his walks through Paris. The principal is a monument of the time of Louis XV., the *École Militaire*, in the Champ de Mars, which is one of the most admired buildings of that reign.

As a class of public edifices at Paris distinct from all others, we may mention the *Barrières*. (1) When the great circular wall was commenced, that prodigal Minister Calonne charged M. Dedoux with the construction of ornamental edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the cabinet in 1786, and in September of the same year the works were suspended by an order in council. On 1st May, 1791, the entrance-duties were abolished, in consequence of which the barriers became useless. Under the Directory, about the year V., a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the Abattoir d'Ivry, the Hôpital de la Salpêtrière, and two suburbs. The total extent of the inclosure is 26,778 yards, and comprises 50 gates or barriers. At the eastern and western extremities of the barriers, boats called *pataches* are stationed upon the river to collect the duties upon the goods entering the capital by water. We would recommend the traveller to make a tour of the barriers. Of those most entitled to notice we shall give a brief description. The *Barrière de Neuilly* consists of two pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Étoile.—The *Barrière du Trône*, or de Vincennes, has two pavillions, and two columns seventy feet in height.—The *Barrière Saint Martin* presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties.—The *Barrière de Fontainebleau* consists of two symmetrical buildings ornamented with a Doric entablature.—The *Barrière de la Gare* is a pretty square building, with a Belvedere on the summit.—The *Barrière de Reuilly* is a rotunda of brick, sur-

(1) The outer boulevards with the wall of enclosure were commenced in 1783, but not completed till 1814. The farmers-general, under the pretence of preventing smuggling, but in reality to increase the *octroi* duties, prevailed on the minister Calonne to execute these works, notwithstanding the great opposition made to it by the inhabitants of Paris at the time, and which gave rise to the following *jeu de mots*:

Le mur murant Paris rend Paris murmurant.

rounded by a peristyle of 24 columns supporting arcades.—The *Barrière de Chartres* is in the form of a circular temple, with a portico of columns.—The *Barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing divided by pedestals, supporting colossal figures personifying Brittany and Normandy.—The *Barrière de l'École Militaire* consists of two buildings, with a porch between.

The Theatres and Prisons we reserve for description elsewhere.

PRIVATE EDIFICES.—The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtel de Sens*, and the *Hôtel de Cluny*, both of which will give an interesting and perfect idea of the domestic architecture of that period. For the times of Henry IV., the *Hôtel de Lamoignon*, the *Hôtel de Sully*, and the *Hôtel de Carnavalet*, may be quoted as fine specimens of the Italian taste which then prevailed throughout France. No considerable improvement took place till the time of Louis XIV., when the magnificence of the monarch communicated itself to his court, and the increased extravagance of the nobility, producing a general change in the social habits, led to the erection of many of the finest amongst the old hotels of the faubourg St. Germain. Some of the streets that intersect the rue du Bac furnish numerous examples of the grandeur of that day. The other residences of that quarter for the most part date from the reign of Louis XV., or the early years of his unfortunate successor, when space combined with lightness of ornament assumed the place of the massive grandeur of the age of Louis le Grand. A check was given to all progress in architecture by the Revolution. During the last 17 years, however, a patriotic and enlightened government has by its example encouraged a taste for improvement, which, no longer confined to the residences of the wealthy and the noble, pervades all classes, and is visible in the general adornment and increased health and extension of the city. The new streets in the neighbourhood of the Bourse, the Boulevards, the Champs Élysées, etc., abound with instances that may be appealed to, many of them presenting specimens of ornamental architecture more perfect than are to be found in any city north of the Alps. Notices of several of the most remarkable of the hotels and great mansions of Paris will be found in our descriptions of the arrondissements as they occur.

As frequent allusions are made in this work to points connected with the History of France, a chronological table of the

Kings, with the dates of their accession, is subjoined. It begins with the first monarch of the 2nd or Carlovingian race.

	A.D.		A.D.
Pepin.	752	Jean II. <i>Le Bon</i>	1350
Charlemagne.	768	Charles V.	1364
Louis I. <i>Le Débonnaire</i>	814	Charles VI.	1380
Charles II. <i>Le Chauve</i>	840	Charles VII.	1422
Louis II. <i>Le Bègue</i>	877	Louis XI.	1461
Louis III. and Carloman.	879	Charles VIII.	1483
Charles III. <i>Le Gros</i>	884	Louis XII.	1498
Eudes.	888	Francis I.	1515
Charles IV. <i>Le Simple</i>	898	Henry II.	1547
Raoul.	923	Francis II.	1559
Louis IV. <i>d'Outremer</i>	936	Charles IX.	1560
Lothaire.	954	Henry III.	1574
Louis V.	986	Henry IV.	1589
Hugh Capet (first king of the 3d or existing race.).	987	Louis XIII.	1610
Robert.	996	Louis XIV.	1643
Henry I.	1031	Louis XV.	1715
Philippe I.	1060	Louis XVI.	1774
Louis VI. <i>Le Gros</i>	1108	States-General.	1789
Louis VII. <i>Le Jeune</i>	1137	Constituent Assembly.	1789
Philippe II. <i>Auguste</i>	1180	Legislative Assembly.	1791
Louis VIII.	1223	Republic, National Conven- tion.	1792
Louis IX. <i>St. Louis</i>	1226	Reign of Terror.	1793
Philippe III. <i>Le Hardi</i>	1270	Directory.	1795
Philippe IV. <i>Le Bel</i>	1285	Consulate.	1799
Louis X. <i>Le Hutin</i>	1314	Napoleon, <i>Emperor</i>	1804
Philippe V. <i>Le Long</i>	1316	Louis XVIII. <i>Restored</i>	1814
Charles IV. <i>Le Bel</i>	1322	Charles X.	1825
Philippe VI. <i>De Valois</i>	1328	Louis Philippe.	1830

The following is a list of some of the principal places of historical note in Paris, as well as of those which are memorable for scenes of popular disturbances, etc., during the revolutions of 1792 and 1830; they are all mentioned in their respective arrondissements. (See *Index*.)

Places of Historical Note.—House where Corneille died.—Rue de Béthisy, where Coligny was massacred.—Rue St. Honoré, where Henry IV. was murdered.—House replacing that wherein Molière was born.—Corner of rue St. Nicaise, the scene of the Infernal Machine of Cadoudal, etc.—Scene of Fieschi's Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Burial-place of Boileau.—Hotel where Voltaire died.—Burial-place of James II.—Spot where Marshal Ney was shot.—House where Marat was assassinated by Charlotte Corday.—Spot where the Duc de Berri was assassinated.—Old house where Gabrielle, the mistress of Henry IV., lived.

Places Memorable for Scenes of Popular Disturbance, etc., during the Revolutions of 1792 and 1830.—Palaces of the Tuileries, Louvre, Palais Royal, Élysée Bourbon.—Corner of rues

St. Honoré and Rohan.—Place de la Concorde.—Place du Carrousel.—Church of St. Roch.—Place des Victoires.—St. Germain l'Auxerrois.—Porte St. Denis.—Marché des Innocents.—Rue Transnonain.—Temple.—Hôtel de Ville.—Pont d'Arcole.—Church of St. Merri.—Place de la Bastille.—Notre Dame.—Palais de Justice.—Site of Archbishop's Palace.—Palais Bourbon.—Prison de l'Abbaye.—Champ de Mars.—Rue Babylone (barrack).—Pont des Arts.—Couvent des Dames Carmélites.—Place St. Germain l'Auxerrois, and front of Louvre.

CHAPTER VII.

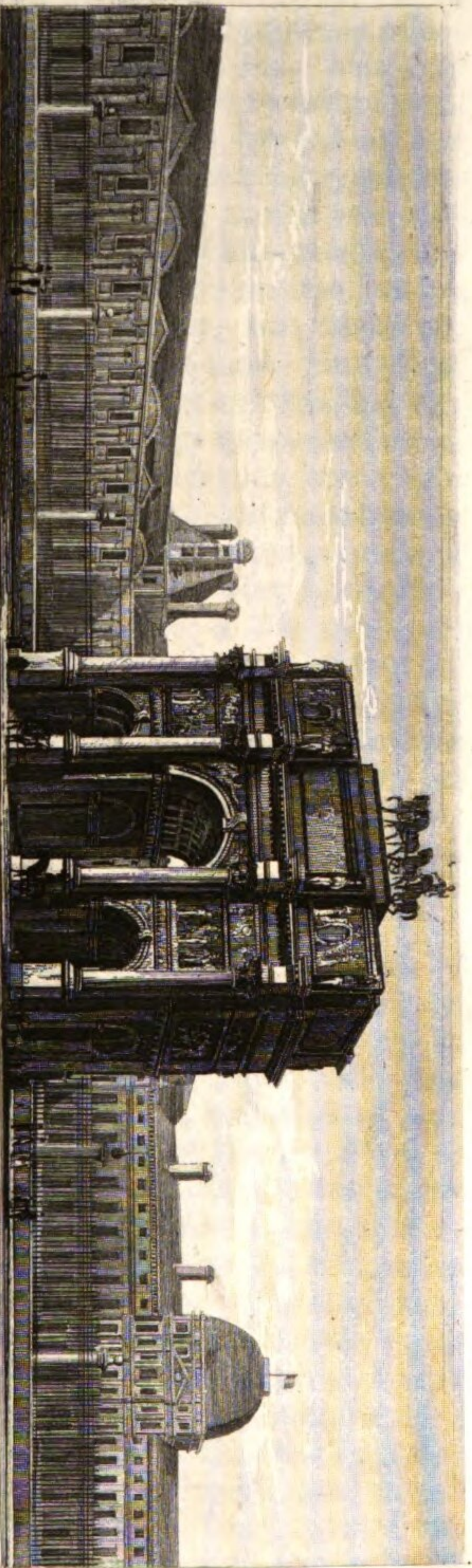
DESCRIPTION OF PARIS BY ARRONDISSEMENTS.

FIRST ARRONDISSEMENT.

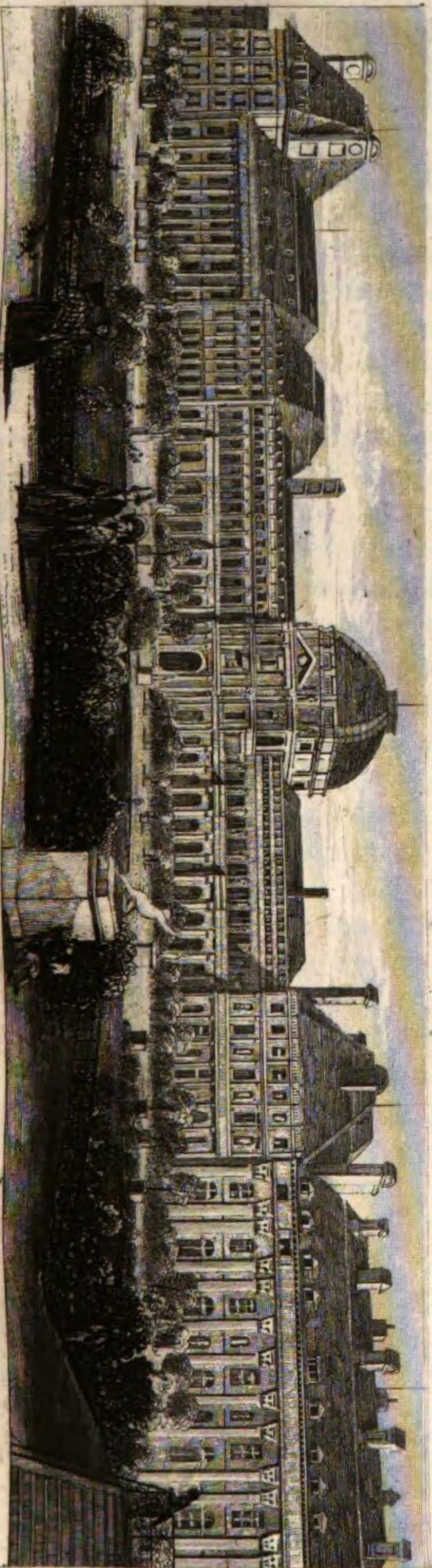
[It should be premised that, as the Palaces of the Tuileries, the Louvre, and the Palais Royal, are three of the most interesting objects of the Capital, and are almost always the first edifices which strangers are anxious to see, they are placed at the head of this Arrondissement, although the first only is situated within it. A farther convenience attends this arrangement, that from their position the visitor may walk from the one almost immediately into the other.]

THE PALACE OF THE TUILERIES.—Where this royal château now stands there were in the time of Charles VI., 1476, only some tile-fields, that had furnished Paris for four centuries, and a place for throwing carrion and rubbish, beyond the ditches of the Château du Louvre. (1) In 1518, Francis I. purchased a house erected there by Des Essarts and De Villeroi, and belonging to Nicholas de Neuville, which he presented to his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maître d'hôtel to the Dauphin; but, it having become the property of Catherine de Medicis, that queen had the present edifice begun as a residence for herself in 1564. Philibert Delorme and Jean Bullant were the architects, and the parts erected by them were the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, for being alarmed by an astrological prediction bidding her beware of St. Germain, and the Tuileries being in the parish of St. Germain l'Auxerrois, the palace was not at that

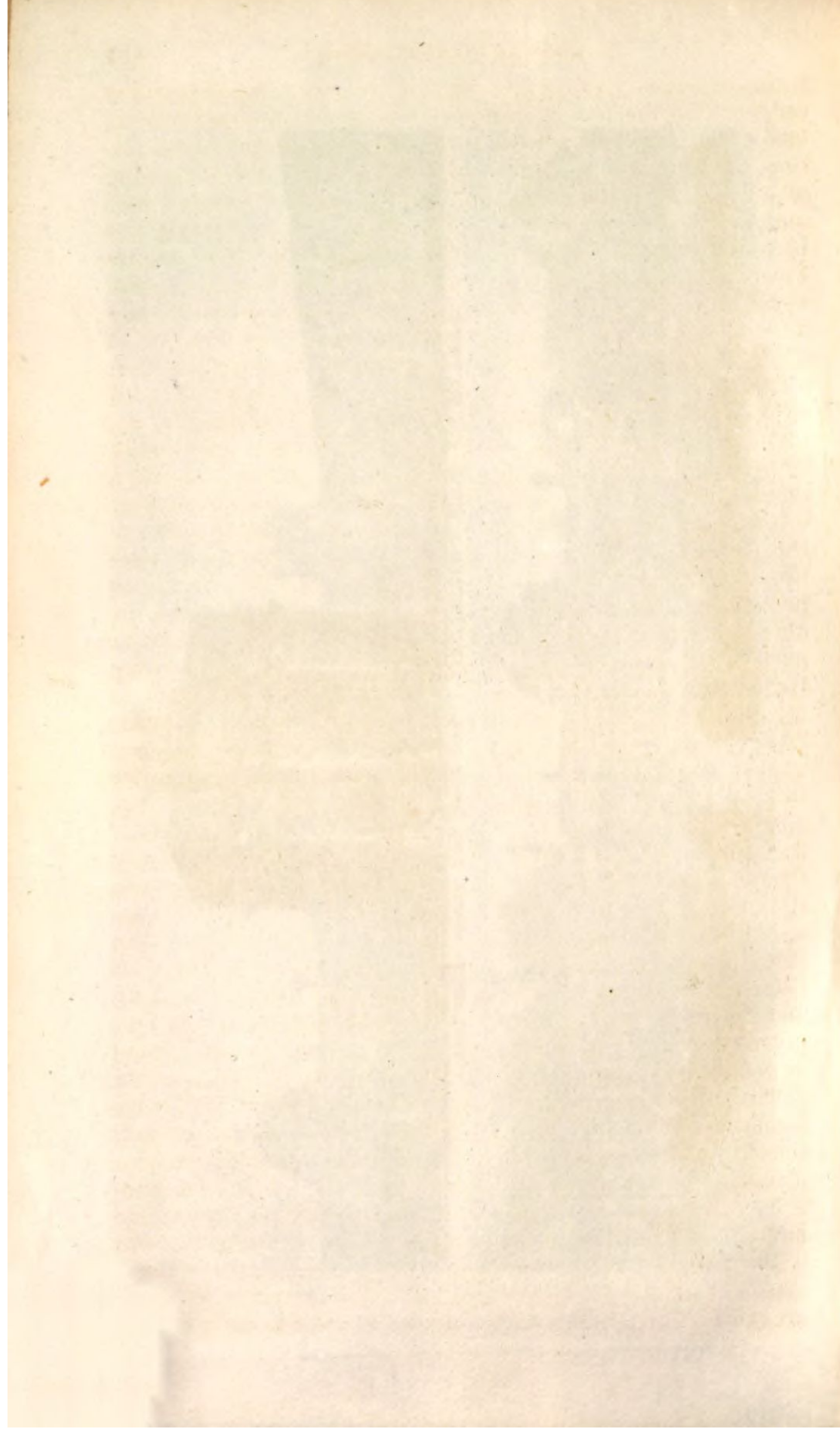
(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.



PALACE OF THE TUILERIES. (VIEW FROM THE PLACE CARROUSSEL.)



PALACE OF THE TUILERIES. (VIEW FROM THE GARDEN.)



time continued. During the reign of Henry IV. the palace was enlarged by the architects Ducerceau and Dupérac, who raised two other ranges of building faced with large composite pilasters, and erected the lofty pavilions at each end. This king also began the long gallery that joins the Louvre to this palace; and the works suspended by his death were carried on and terminated under Louis XIII. Louis XIV. ordered the architects Levau and d'Orbay to harmonise the whole, which was still very discordant in its parts; in consequence of this an attic was added to the central buildings, and the spiral staircase, which filled the lower part of the central pavilion, was removed, although it was reckoned a *chef-d'œuvre* of its kind. Since then little has been added to the palace itself, notwithstanding the changes that have taken place in the buildings dependent on it. Napoleon began in 1808 the northern gallery, to serve as a communication with the Louvre; and on that side considerable improvements have been made in the internal arrangements of the palace, as well as in the garden front, by king Louis Philippe. The extreme length of the façade is 336 yards, its breadth 36. The general style of the architecture cannot be classed strictly under any precise denomination; the earlier parts of it may be taken as a good specimen of the revived Italian style of the 16th century, and the work of Henry IV. as the best piece of architecture of his day remaining in Paris. The visitor should carefully compare the Tuileries with a contemporaneous building, the Church of St. Eustache, in order to have a good idea of the style and taste of their time. The columns that occur on the lower story of the central façade of the palace are of the Ionic order; those of the second of the Corinthian; on the third of the Composite; all adapted to the style of the epoch, the Ionic ones bearing bands and other sculptured ornaments which prevail in the buildings of that date. The ranges of building on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south and the grand staircase to the north, erected in place of a similar gallery in the time of Louis XIV. Towards the garden on the ground floor, vaulted arcades extended in front of these galleries from the central pavilion to the two middle ones, forming terraces on the top. Only one of these terraces now remains, the southern one; the other has been replaced by a new staircase lately erected. The general effect of the Tuileries is exceedingly grand, more from its great length and varied outline, than from any excellence of detail. The garden front is the best, being more relieved by projecting and retiring masses than that towards the court. The extreme pavilions are remarkable for their lofty windows, and still more unusually

lofty roofs and chimneys; the latter of which are fine specimens of architectural boldness, converting a useful but unsightly appendage into an ornamental object. That towards the south is called the *Pavillon de Flore*, that towards the north the *Pavillon Marsan*. Before giving a description of the interior of this palace, it will be necessary to allude to the monarchs by whom it has been successively occupied. Catherine de Medicis quitted it for the Hôtel de Soissons; and no monarch after Charles IX. resided in it till Louis XIII., who made it the palace of the capital. It was used by Louis XIV., who dwelt here, until the building of Versailles, when the court entirely forsook Paris, and afterwards by the Regent Duke of Orleans, during the minority of Louis XV.; but from that period till the enforced return of Louis XVI. in 1791, the families of persons officially attached to the court occupied it. This latter circumstance has occasioned the formation of a vast number of small apartments and *entresols* throughout the palace, and particularly in the two great pavilions. It is needless to go into the historical recollections associated with this palace during the Revolution, the Tuileries being inscribed on almost every page of its history. It will be sufficient to allude to the ingress of the mob on the 20th of June, 1792, and to the attack on the palace, with the massacre of the Swiss guards, on the 10th of August of the same year. It was the official residence of the First Consul, and subsequently the imperial palace, and has since the restoration continued to be the chief abode of the King and Royal Family. The people attacked and took it on the 29th July, 1830.

Interior.—The entrance to the king's private apartments is by the Pavillon de Flore; they are on the ground floor of the southern wing, and were formerly occupied by Marie Antoinette. Visitors are not admitted to them. On the same floor, nearer the pavilion, is a suite occupied by the Queen; and in the pavilion itself, Madame Adelaïde, the Prince and Princess de Joinville, and their respective suites, are lodged. All this part of the palace is kept private. The Pavillon Marsan at the northern end, with part of the lateral gallery called the *New Gallery of the Louvre*, is occupied by the Duchess of Orleans, the Comte de Paris, the Duke and Duchess of Montpensier, and their households; the apartments are exceedingly splendid, fitted up with the greatest taste, and in the best style of modern art. The Duke and Duchess de Nemours and the Duke and Duchess d'Aumale also occupy apartments in this pavilion. The remainder of the château, with its *entresols*, is filled with the apartments of attendants, corridors, the escalier d'honneur, the chapel, theatre, etc. The staircase of the Pavillon de Flore leads on the first floor to the state apartments. Those which

are first entered are on the side next the garden, and occur in the following order. The *Salle de Mars*, formerly the *Salle des Gardes*, in the time of Charles X.; it is a plain room, leading to the *Salle du Conseil*, which is hung with red silk. This room contains some admirable paintings by the best modern French artists, including the works of Isabey, Granet, Mercey, Ouvrié, Sebron, etc. Beyond this is the *Salon Bleu*; it was the *salle de reception* of the Emperor; on the mantel-piece will be observed some curious ornaments in agate of the 13th century, also the *Mazeppa* of Horace Vernet, etc. Next comes the *Private Library*; this was formerly the *cabinet de travail* of the Emperor: here also were signed the ill-fated ordinances of July, 1830, the immediate cause of the last revolution. The original furniture of the room, in tapestry of Beauvais, still remains. Then comes the *Cabinet des Dames*, with a bath-room attached. All these apartments had nearly the same destination under Louis XVIII. and Charles X. Their ceilings and gilding have hardly been touched since the time of Louis XVI; and are not remarkable for any peculiar elegance of ornament. The next in order is the *Salle de Famille*, a large square room, rather low, and furnished with blue silk; it serves as a *Salle de Réunion* to the royal family every evening. This was the bed-room of Louis XVIII., in which he died. The visitor will observe, facing the spot on which stood the royal bed, a large casket of pure gold, exquisitely sculptured, presented by Cardinal Mazarin to Louis XIV.: this splendid work of art, which contained an antique Bible of inestimable value, was stolen from the palace during the Revolution, and with great difficulty recovered; the manuscript, however, could never be found. There is also here a table in ebony and Florentine mosaic, presented lately by Queen Christina to the Queen of the French. Next is the *billiard-room*, formerly the apartment of the gentleman in waiting on the King, from which a door opens on the terrace that extends to the Pavillon de l'Horloge, so that a promenade may be enjoyed by the royal family without descending into the garden. The rooms just described contain several works of ancient and modern art, vases, curious clocks, cabinets, etc.; but in point of size and *décoration* they are not equal to the saloons of many of the nobility of Paris. The furniture and decorations of several of them stand in need of a complete restoration, which no doubt will be done, as soon as the many alterations and improvements executing by order of the King in the other palaces shall have been terminated. Behind these apartments, on the side towards the court of the palace, is the *Galerie de Diane*, 176 feet long by 32 broad; a fine apartment of the time of Louis XIII. The ceiling is richly gilt, and painted

with copies of the Italian schools; day visitors will find it hard to judge of their merits, as the gallery has hardly windows enough. The panels were formerly filled with paintings by French artists. This gallery is used as the *Salle à Manger* of the royal family on ordinary as well as on state occasions; two colossal candelabra in crystal and gilt bronze, presented in 1842 to Louis Philippe by the King of Holland, have lately been placed there. Next is the *Salon de Louis XIV.*, a large and richly gilt room, containing a fine painting representing the presentation of his grandson Philip by Louis XIV. to the Grandees of Spain, and another of Anne of Austria, accompanied by Louis XIV. and the Duke of Orleans, as children, both by Mignard. From this the visitor enters the *Salle du Trône*, a large apartment hung with crimson velvet and gold: on either side of the throne will be observed gilt trophies of great antiquity; that on its right having belonged to Henry IV., that on the left to Robert of France (1280). The lustres are of rock crystal, containing some single pieces valued at £600 each. There is also in this apartment a vase of Sèvres porcelain, said to be the finest ever yet executed. The *Salon d'Apollon* and the *Salon d'Attente* lead successively towards the central pavilion: the former is remarkable for its fine picture by Mignard of "Apollo and the Muses," the appreciation of which, and its recovery from a lumber-room, are due to the discriminating judgment of his present Majesty, to whom, as a judicious critic and munificent protector, the arts generally are justly grateful. All the apartments on this side of the palace are lighted by a profusion of very magnificent chandeliers, containing an immense number of lamps and wax tapers. They also contain some fine cabinets of the time of Louis XIV., and some splendid vases both in marble and porcelain, casts, etc. The central *Pavillon de l'Horloge* forms one vast saloon or hall, called the *Salle des Maréchaux*. It occupies two stories; under the windows of the upper are a bold projecting cornice and gallery, which towards the garden are supported by four caryatides, copied from those by Jean Goujon in the Louvre. The walls of this saloon contain in compartments full length portraits of the living Marshals of France; among them will be observed those of Soult, Sébastiani, Bugeaud, Molitor, Gérard, etc. Busts of distinguished generals and naval commanders are also placed round the room. This apartment is used as the ball-room upon state occasions, and the blaze of light which it then displays is exceedingly dazzling. From the *Salle des Maréchaux* a door communicates on the garden side with a small and elegant apartment, lately constructed, which leads to a corridor running round the top of the esca-

lier d'honneur. This staircase requires breadth to give it a due proportion to its length. The balustrades are in bronze and polished steel, and the stone work is richly sculptured. The *Galerie Louis Philippe* leads out of the *Salle des Maréchaux* on the side next the court, occupying the upper part of the ancient staircase. This apartment, which serves also as a ball-room, is 140 feet long, by 35 broad; and is lighted only on the eastern side, while on the western it has the panels, corresponding to the opposite windows, filled with immense mirrors. Over the mantel-piece is a bas-relief of King Louis Philippe on horseback, nearly the size of life. At the southern end is placed the silver statue of Peace, voted to Napoleon by the City of Paris after the peace of Amiens: it stands between two marble columns supporting antique busts. At the northern end are two fine statues of the Chancellors l'Hôpital and d'Aguesseau. From this gallery a door communicates with the royal pew in the Chapel. The apartment consecrated to this purpose occupies the ground and first floors: a gallery runs round three sides of it. The interior is quite plain, the gallery and roof being supported by Doric columns in stone and stucco. In this chapel formerly stood a celebrated organ, which, however, no longer exists, having fallen a victim to the Vandalism of the revolution of 1793. At the northern end of the *Galerie Louis Philippe* is a room the ceiling of which attracts much notice from its workmanship and antiquity, having been brought from Vincennes, where it once decorated the sleeping-apartment of "la Reine Blanche." This leads to the *Théâtre*, an elegant saloon, composed of a parterre and two principal galleries, or rather two ranges of *loges*, with a circle of much smaller ones near the ceiling, capable of accommodating about six hundred spectators. The stage is sufficiently capacious for all the purposes of the drama, for its size and completeness in machinery, trap-doors, and other accessories so unlooked for in a theatre of this description, render it suitable for every species of dramatic representation, from "gorgeous tragedy," down to the mere display of a ballet. When balls are given at the palace, the pit being boarded over, it is used as a supper-room. Some ante-rooms conduct to a staircase leading down between the chapel and the theatre to the Court near the Pavillon Marsan. All the apartments on the side of the Court open one into the other in a straight line, and the visitor standing at either end, and looking along them, will have a magnificent *coup d'œil* of the whole extent of the palace. The interior of the building has been much embellished by the present King; many of the ceilings have been repaired and cleaned, the gilding restored, etc., and the Tuileries has assumed a style of splendour which it

never before exhibited. For permission to see the interior, application must be made to *M. le Commandant du Château des Tuileries*; but in general it may be said that it cannot be obtained, except when the King is at Fontainebleau, Compiègne, or Eu. In the same manner the splendid apartments of the Duchess of Orleans, Duke and Duchess of Nemours, etc., can only be seen when their Royal Highnesses are absent from Paris.

GARDEN OF THE TUILERIES.—A street, called the *rue des Tuileries*, formerly ran between the palace and the garden; but in 1665, the celebrated Le Notre was entrusted by Louis XIV. with the care of laying out the garden, which was then planted and arranged nearly in the same state in which it is at the present day. Two parallel terraces on the north and south run from the extreme pavilions of the palace; at the western end they slope toward each other, and meet the level of the garden. The total area so inclosed is about 67 acres: its length is 2256 feet, and its width 900 feet. The terrace to the south is the more elevated and the wider of the two; it is occasionally appropriated as the private walk of the royal family, and the greater part of it is therefore not public. A subterranean passage leads to it from the palace; from it the best view of the Seine and of the palace is to be obtained. That on the north is known as the *Terrasse des Feuillants*, so called from a convent that stood there before the Revolution. Near it was the manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt spear-heads, separates it from the *rue de Rivoli*. The intermediate space of the garden between these terraces is laid out in the following manner. A broad avenue leads from the Pavillon de l'Horloge down to the western entrance of the garden on the Place de la Concorde. Immediately in front of the palace are two flower-gardens, separated from the broad walk that intervenes between them and the rest of the garden by fossés, and inclosed with netted iron railings. These were intended to afford the royal family the means of walking without being incommoded by the crowd. A large portion of the garden then succeeds, laid out in the style of Louis XIV., which, though formal, acquires an air of grandeur from the size of the parterres. Three circular basins, and numerous groups of statues, are interspersed throughout this part of the garden. To the west is the grove divided by the long avenue before mentioned: it is filled with fine-grown chesnut trees, elms, planes, and limes, yielding a deep shade in summer, and by its dark and solid mass of foliage offering a bold contrast to the gayer beauties of the flower-garden. West of the grove is a large octagonal basin of water, and some smaller parterres. North of the grove and flower-garden, be-

tween them and the Terrasse des Feuillans, is the *Allée des Orangers*, so called from a fine collection of orange trees placed here every summer. This alley with the adjoining terrace is the most fashionable promenade of Paris, both in summer and winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the capital are to be found here, either occupying chairs, which are let out at two sous a-piece, or promenading or conversing in groups. On Sunday afternoons, the crowd, if not so select, is much more numerous, and the alley of orange trees frequently forms a compact mass, presenting every variety and colour of dress which happen to be the fashion of the hour with the fickle Parisians. The garden of the Tuileries is also the favourite rendezvous of children and elderly people of both sexes, the former of whom come there for exercise and air, the latter for repose and warmth. The parterres and wall of the northern terrace at the western end have a southern exposure, and, being completely sheltered on all sides, are the warmest parts of the garden. Here, children and old people swarm like bees on a sunny day; and to this spot has been given the appropriate name of *La Petite Provence*. At this western end of the garden is a wide entrance with iron gates. Before the Revolution, a *pont-tournant*, or swing-bridge, which could be removed at pleasure, communicated over the fossé, which still exists, with the Place Louis XV. It was a spot famous in the Revolution. The terraces are here occupied by embowered seats, and the views from thence of the Champs Élysées, and of Passy, with the Place de la Concorde and the river, are very striking. There is a great deal of good sculpture in the garden of the Tuileries that deserves examination. The piers of the western entrance are graced with two spirited groups, by Coysevox, one of Mercury, the other of Fame, riding winged steeds. The corners of the western wall are adorned with two colossal marble lions, copies from the antique. On the two adjoining terraces on either side of the entrance are the nine Muses, and Apollo. Below, west of the octagonal basin, are four masterly groups in marble, representing, from north to south, 1, the Tiber, by Bourdot; 2, the Loire and the Loiret, by Coustou; 3, the Seine and Marne, by Van Cleve; 4, the Nile, by Bourdot. On either side of the central grove, on the opposite side of the basin, we remark two statues of Bacchus, a Vestal by Legros, busts of the 4 Seasons, Hannibal, by Sloedtz, and Scipio Africanus, by Coustou. Under the trees of the northern grove, we see a Centaur subdued by Cupid, and a fine group of Castor and Pollux. In the opposite grove is a copy in marble of the well-known boar, of which the Grecian original is preserved in the Gallery of Flo-

rence, where another copy in bronze by Tacca adorns the Mercato Nuovo. Next comes a group of two Wrestlers, by Mangin; another of Bacchus and Hercules in his youth; and lastly, a Faun with a goat. At the eastern extremity of the groves are statues of Diana, the Farnesian Flora, Trajan, and the Farnesian Hercules, placed alternately with four vases. West of the central basin of the flower-garden, are four magnificent groups, representing, from north to south, the rape of Cybele by Saturn, by Regnaudin; Lucretia and Collatinus, by Lepautre; Æneas bearing Anchises, and leading Ascanius by the hand, by Lepautre; lastly, Boreas carrying off Orythya, by Marsy and Flamen. Opposite are Phaetusa transformed into a tree, and Atlas metamorphosed into a mountain. At the northern extremity of the alley crossing the flower-garden are: Prometheus chained to a rock, by Pradier, and Theseus killing the Minotaur, by Ramey junior. At the southern extremity we find Alexandre combattant, by Devaismes, and a Spartan soldier, by Cortot. Opposite to these, on the terrace, reclining on a highly sculptured basement, is Ariadne slumbering, in bronze. At the contiguous extremity of the wide walk intervening between the flower-garden and the palace, stands a spirited group in bronze of a lion killing a serpent, by Barye. Following the same walk, there are, at the corners of parterres, statues of Pericles, by De Bay; Phidias, by Pradier; Cincinnatus, by Foyatier; le Laboureur, by Lemaire; Spartacus, by Foyatier; Themistocles, by Lemaire; Cato of Utica, by De Bay; and Philopœmen, by David. Opposite to them are elegant and graceful figures of Diana, Flora, Venus, and a Sylvan Nymph, by Coustou and Coysevox, giving favourable examples of the style of the time of Louis XV. At the extreme corner of the southern part of the private enclosure is a statue of Ulysses and his dog Argus. In the parterre is a bronze cast of the Laocoon, having at its sides the running figures of Hippomenes and Atalanta, and, further on, the Diana and the Apollo Belvedere in bronze. At the corners of the avenue of the Pavillon de l'Horloge are the celebrated statues of the Venus Pudica, (1) and the Arrotino, or Whetter, cast in bronze by the Kellers in 1688. Behind at either side of the entrance to the palace is a lion. In the northern parterre are bronze casts of the Antinous, the Venus de Medicis, and Apollo killing the serpent Python, with running figures on each side, and at the corner is Marsyas playing the flute. A great number of handsome vases are interspersed. Facing the Allée des Orangers is a statue of Hercules holding a Pygmy, by Bosio, in bronze by Carbonneau; and at

(1) It was behind this statue Henry placed himself, July 29th 1846, when he perpetrated his attempt upon the life of Louis Philippe.

the opposite extremity is a marble statue of Meleager. From the great size of this garden, the white marble of the statues produces a light and pleasing effect contrasted with the foliage of the trees. Great care is taken in keeping the garden clean: persons in working habits, or carrying any parcels except books, are not allowed to enter it. The gardens are opened from 7 in the morning till dusk in winter, and till 9 in summer, when, if the royal family are resident in the palace, bands of the different regiments play before the Pavillon de l'Horloge at 7 o'clock in the evening. But when absent the band plays only on the Thursday and Sunday. The gardens at the time of closing are always cleared by beat of drum, and a company of soldiers.

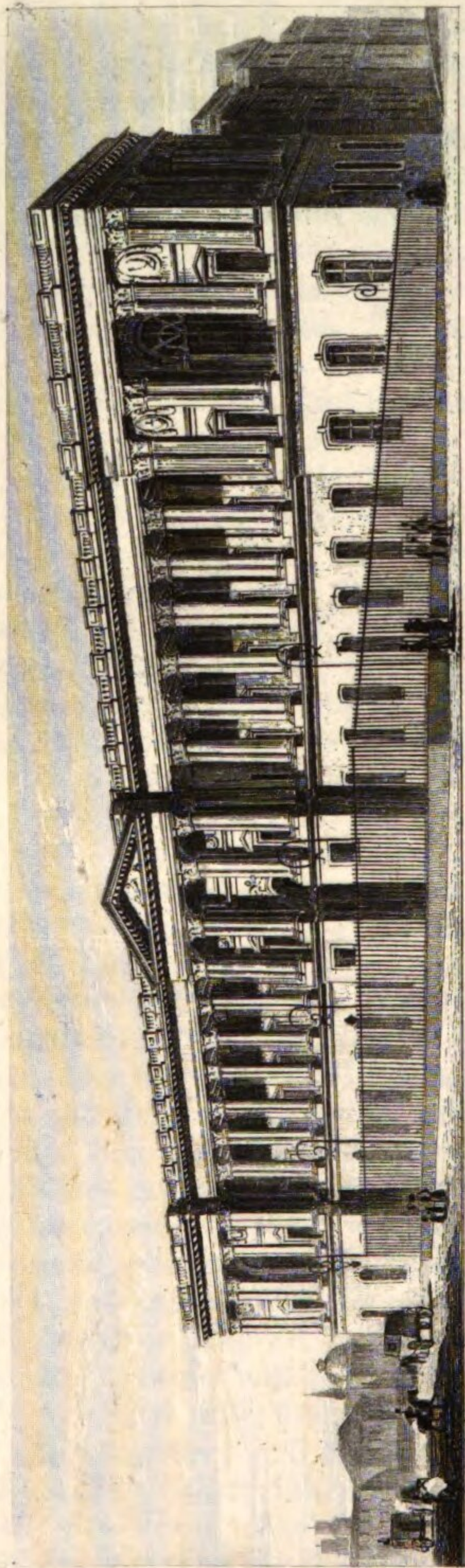
The *Court* of the Tuileries, on the east side of the palace, was formed principally by Napoleon. It is separated from the Place du Carrousel by a handsome iron railing, with gilt spear-heads, extending parallel to the whole range of the palace. There are three gateways opening from this court into the Place du Carrousel, the middle one of which corresponds to the central pavilion of the palace; the other two have their pillars surmounted by colossal figures of Victory, Peace, History, and France. A gateway under each of the lateral galleries communicates on the north with the rue de Rivoli, on the south with the Quai du Louvre. It was at the inner corner of the latter, that the assassin Alibaud posted himself on 25th June, 1836, when he fired at the King. Where the iron rails now stand, there were rows of small houses and sheds before the Revolution; and this circumstance materially facilitated the attack on the palace by the mob on 10th August, 1792. Napoleon used to review his troops in this vast court; and the National Guards, and troops, who mount guard at the Tuileries, are inspected here every morning, at 10 o'clock, with music.

THE PLACE DU CARROUSEL derives its name from a great tournament held here by Louis XIV., in 1662; but has only attained its present size of late years. This unsightly space is at length to be thoroughly repaved with footpaths on the plan of the Place de la Concorde, and the shabby booths that line the rue du Carrousel replaced by elegant rows of shops. The cost, to be supported by the City, the state, and the Civil List, is fixed at 300,000 fr. The principal object of interest in this place is

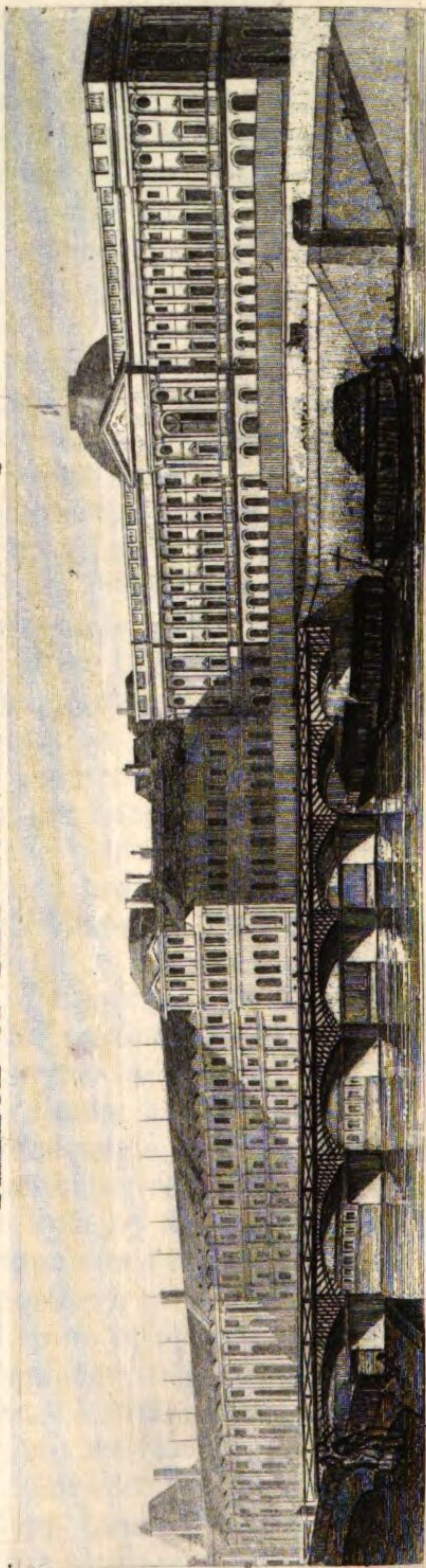
The *Triumphal Arch*, erected by Napoleon in 1806, after the designs of Percier and Fontaine. Its height is 45 feet, length 60, and breadth 20. It is designed after the arch of Septimius Severus at Rome, and consists of a central and two smaller lateral arches, each of which, unlike the original, is intersected by a transversal arch of equal height. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, sup-

port the entablature. Upon this is a low attic, crowned with a triumphal car and four bronze horses, modelled by Bosio from the famous Corinthian horses which were brought hither from the piazza of St. Mark at Venice, but were restored by the Allies, in 1815. An allegorical female figure stands in the car, and one on each side leads the horses. In front of the attic, over each column, stands a marble figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. That over the right-hand arch, looking from the Place du Carrousel, is the Victory of Austerlitz; that to the left, the Capitulation of Ulm. Over the transversal archway, on the south side, is the Peace of Presburg, and on the north, the Entry into Vienna. Over the right-hand archway looking from the Tuileries, is the Interview of the Emperors; over the left, the Entry into Munich. All these sculptured compartments are of high finish, and by eminent French artists. During the Restoration, these bas-reliefs were removed, and subjects taken from the campaign of the Duke d'Angoulême in Spain, in 1823, were placed in their room. The former were, however, restored after the revolution of 1830. This arch, which is far too small for the site, and is dwarfed by the buildings around, is nevertheless one of the finest monuments of the capital. It cost 1,400,000 fr. In the centre of the Place is a temporary column of recent erection bearing a Bude light.

On the south of the Place du Carrousel is the long gallery of the Louvre, which was built as far as the central archway by Henry IV. after the designs of Dupérac, and finished by Louis XIII. and Louis XIV. It forms part of a great plan conceived by the former of those monarchs, for uniting the Tuileries and the Louvre, which, with a similar gallery on the north, would then make an immense quadrangle, the whole of the buildings on the Place du Carrousel being removed. This was never carried further into effect than by the erection of this immense pile of building, until Napoleon revived the original idea, and built nearly half of the northern gallery. The original scheme, it is believed, is destined to be completed; the houses on the Carrousel will be entirely removed, the ground levelled, the northern gallery continued, and the ornamental parts of the southern gallery will be finished; but we fear many years will yet elapse before this desirable improvement will be carried into execution. The gallery of the Louvre, which connects that palace with the Tuileries on the south, consists of two stories, the lower of which contains apartments belonging to the administration of the museums, the library, the service of the palace, etc., besides a large orangery for the preservation of the



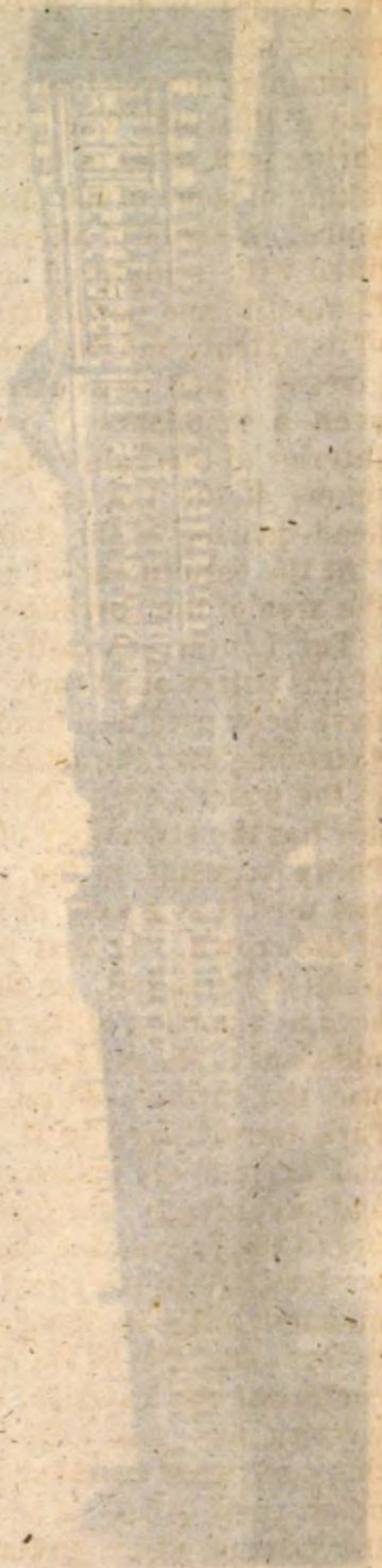
PALACE OF THE LOUVRE. (VIEW FROM THE SQUARE.)



PALACE OF THE LOUVRE. (VIEW FROM THE RIVER.)



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plants from the garden of the Tuileries, and guard-houses for the troops on duty at the palace. The upper story is one immense arcade extending the whole length of the building, and containing the celebrated collection of pictures belonging to the Royal Museum. The external architecture is not uniform; the earlier part, as far as the central archway from the Louvre, partaking of some of the characteristics of the style of the Renaissance. A series of alternate circular and triangular pediments, filled with sculptured devices, and divided by pilasters of the Composite and Corinthian orders, is continued along the whole of its extent; and this, added to the great length of the building, gives it, when viewed from a distance, an imposing aspect, and even a semblance of regularity. For the description of the interior of this gallery the reader is referred to "the royal museums of the Louvre." The northern gallery contains the head-quarters of the staff of the National Guards, barracks, etc.

At the eastern end of an avenue at present occupying part of the area of the Carrousel, is the western entrance of

THE LOUVRE.—A castle or royal residence existed on the site of this palace at an early period of the monarchy, and is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of the northern part of Paris down to the water's edge. Nothing positive, however, is known of it, nor has the etymology of its name been accurately ascertained. Philip Augustus, in the year 1200, formed it into a stronghold, and used it as a kind of state prison, for the refractory vassals of the crown. At that period it was immediately without the walls of Paris, but, on their being extended in 1367 and 1383, became a portion of the new inclosure. Charles V. made many additions to the old buildings; the Royal Library was kept there; also the various officers of state and foreign princes visiting Paris were lodged in it. Francis I. determined to erect a new and magnificent palace on the site of this dilapidated castle; and accordingly, the greater part of it being demolished, he began the present building in 1528. The southern half of the western side of the court, as it now exists, was erected by that monarch, after the designs of Pierre Lescot, and was intended to form one side of the court of the palace. His son Henry II. continued and extended this plan, completing the whole of the western side, now called the *Vieux Louvre*. The sculptures of this part were confided to the direction of Jean Goujon, and other great artists of the day. At this time, too, that part of the Louvre which extends from the south-west angle of this court to the quay was erected. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavi-

lion of the western side was added to the original erections of Lescot by Lemercier, who built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was proposed to furnish designs for the new building. A physician, Claude Perrault, was the successful competitor, but, some distrust of his abilities arising at court, Bernini, who constructed the circular porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted in preference to those of Perrault. Louis XIV. laid the first stone of the eastern front, and the erections had already risen above the ground, when Bernini falling ill, or taking a dislike to his task, was honourably sent back to Italy, loaded with presents and a pension, while Claude Perrault, to the honour of France and of Colbert, was allowed to carry his original design into execution in 1666. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the skill and treasure of the country to the building of Versailles. During the remainder of the reign of Louis XIV., under Louis XV., Louis XVI., and the earlier times of the Revolution, the greater part of the Louvre remained without a roof, the rooms were not laid out, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works of Louis XIV., and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements have been principally made by Charles X. and Louis Philippe, and it is to be hoped that before long the entire embellishment of this fine palace will be concluded. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemy. (1) Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various museums of the fine arts, and has occasionally been used for great ceremonies of state. Of late years it has also been rendered memorable by the attack made on it by the people on the 28th and 29th July, 1830, and its defence by the Swiss guards. The persons who fell on that occasion were at first buried in front of the eastern façade; they have since been removed to the vaults under the Column of July. The eastern façade of the Louvre is one of the finest pieces of architecture

(1) A window with a balcony, on the first floor, is often shown as that from which he fired; but this must be a mistake, as the entire building of which the window forms a part was not constructed till long after the year 1572, the date of that most perfidious massacre.

of any age. The grand colonnade is its striking feature, and is almost unique; it is composed of 28 coupled Corinthian columns. A wide gallery runs behind, and the wall of the palace is decorated with pilasters and windows. The effect of the light and shade caused by this arrangement constitutes its chief merit. The basement story, pierced with lofty windows, affords an admirable contrast by its simplicity; and the projecting masses of the building in the centre, or at either end of the façade, fronted with pilasters, and containing windows of very large dimensions, complete the grand features of this side of the palace. The central mass of the building, forming the gateway, is crowned by a pediment, the sloping stones of which are each in a single piece, 52 feet in length and three in thickness. This pediment contains a bas-relief, executed by Lemot in 1811; and over the grand door-way is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. To have a good idea of the extent and splendid effect of this front, the visitor must place himself on the quay, and even on the Pont-Neuf. (1) The southern front, also the work of Claude Perrault, though not so bold, is very fine. It is fronted with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front does not harmonize in the least with the architecture of the southern or eastern front. A plain central pavilion projects from a still plainer body, the eastern extremity of which communicates with another pavilion in the style of the eastern front, and common to both; the western extremity ending in a pavilion as simple as the central one. It has notwithstanding a bold effect, but is so inconveniently close to the opposite houses, that it can hardly be appreciated. Along the top of these three fronts there runs a rich balustrade, surmounting a bold cornice. The western front is in some respects similar to the northern, and, like it, offers a remarkable contrast to the gorgeous richness of the interior façades of the court. Of these the western side remains as it came from the hands of Lescot and Lemercier. The ground floor and the story above it have served as the models for the corresponding stories of the three other sides, and the court is so far uniform. The only difference consists in the third or upper story, which on the western side is surmounted by a battlement of very elegant work, and over the projecting

(1) The dimensions of this front are as follows:—length, 525 feet; height, 85 feet; width of central compartment, 88 feet; width of extreme compartments, 75 feet; height of basement-story, 35 feet; height of columns, 10 diameters and a half, or 38 feet nearly. The entablature takes up nearly 10 feet of the entire height.

parts of which are circular pediments, while on the three others an entablature and balustrade give to this story a considerable addition of height. A range of circular arcades, separated by Corinthian pilasters, forms the ground floor; and under each arch is a lofty window, not filling the whole of the space made by the recess. A bold cornice and entablature crown this story, and above rises the second, the design of which consists of windows richly moulded, with alternately curved and triangular pediments; each window standing over an arcade, and separated from the adjoining one by a Composite pilaster. The upper story of the western front has the windows very richly enchased with sculptured groups, trophies, etc. : the capitals of the pilasters are Corinthian, but very defective, the abacus being entirely rejected, and the leaves of the capital consequently in contact with the dentils of the cornice. This story on the other sides of the court is the same as the second, but with Corinthian pilasters. In the centre of each side is a pavilion containing the principal gateway, and on each side of these are smaller projections over the other doorways of the building. These projecting parts on the western side, six in number, are richly ornamented with sculpture in the circular pediments by which they are surmounted. Those of the southern half of this side are by Paolo Poncio, while the figures over the doorways are by Jean Goujon. The sculptures of the pediments of the northern half were, however, executed in 1810. The central pavilion to the west is surmounted by a quadrangular dome, the cornice of which is supported by colossal caryatides by Sarrazin. In the other three sides the smaller projections of the third story have their balustrades supported by columns detached from the wall, but are without pediments. The central gateways have each a pediment rising from the upper entablature, and containing sculpture by Lesueur, Ramey, and Coustou. The vestibule of the southern gateway is formed by two ranges of fluted Doric columns, leaving a carriage-road in the centre and a corridor on each side; that of the eastern one has columns of richer Doric; the northern and western have Ionic columns of different styles. With the exception of that to the east, they are all unfinished. Sentinels are posted at each of them. Perrault formed the designs of these three sides, which, however, were not completed in his time. The friezes are richly sculptured, and the capitals of the pilasters are all worked with great care. The length of each side is 408 feet : the whole forms a perfect square; and from the unusual quantity of decorative parts, of which the sides are composed, as well as from its magnificent proportions, it is one of the finest courts in Europe. The pavement, railings, etc., of this court,

particularly on the eastern side, are unworthy of such a palace, and give it an air of desolation. It has been proposed to lay out the space in parterres, with shrubs and flowers, as also the two enclosures to the right and left of the eastern door-way, under the grand façade, but nothing has been decided. At the north-western extremity of the exterior will be observed the walls of a projecting wing, intended to meet the northern gallery, and to correspond with the opposite side of the quadrangle. Some additions will also be made to the southern wing, which was never entirely finished. A small garden still exists here, called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. There is also a small inner court formed by the projection of the unfinished wing at the commencement of the Long Gallery. It is decorated by antique bas-reliefs, a colossal granite Sphinx, brought from Egypt, and two porphyry Egyptian statues, resembling in posture the well-known statues of Memnon.

In the centre of the court, on a circular platform of three steps, enclosed by an iron railing with gilt fleurs de lis, stands the equestrian statue in bronze of the Duke of Orleans. He is represented in regimentals, leaning slightly back, with his sword drawn, as if in the act of giving the word of command. In front, on the side of the marble pedestal facing the Tuileries, is the inscription :

L'Armée au Duc d'Orléans, Prince Royal, 1842.

On the southern side is a bas relief in bronze, representing the Duke commanding the troops at the passage of the defile of the Mouzaia in Africa in 1840; another bas relief on the northern side represents the taking of the Citadel of Antwerp in 1832. The design of this fine monument is by the celebrated Marochetti; it was erected in July 1845. The statue weighs about 10,000 kil.

Interior.—Almost all the interior of this palace is devoted to the museums for which it is so celebrated, and which constitute the chief attraction of the capital. The description of the various galleries will be found in the order in which they occur to a visitor making the circuit of the palace. They are known collectively by the name of *Musées Royaux*; but individually as: *Musée des Tableaux des Écoles Italiennes, Flamandes, et Françaises*; *Salle de Bijoux*; *Salle des Sept Cheminées*; *Musée Grec*; *Salle du Trône*; *Musée Égyptien*; *Salle des Séances*; *Salle de Henri II.*; and behind the three last, occupying the same side of the square, *la Galerie Française*; suite occupied by Anne of Austria, Henry IV., and Henry II.; *Musée des Tableaux de l'École Espagnole*; *Collection Standish*; *Musée des Dessins*; *Musée de la Marine*; *Musée des Antiques*; *Musée de Sculpture*, etc.

The *Musée des Tableaux des Écoles Italiennes, Flamandes, et Françaises* occupies part of the first floor of the wing of the Louvre built under Henry II. and Charles IX., as well as the whole of the long gallery. It is approached either by the grand staircase, the entrance to which is in the southern wing of the western front of the Louvre, or by a side door. The grand staircase, built after the designs of Fontaine, is one of the most splendid parts of the Louvre. The ceiling is painted and ornamented with great richness : the columns, of the Doric order, are of Flemish marble, with white marble capitals, and are 22 in number. The staircase divides in the centre, under an arch, into two branches, one leading to the apartments surrounding the court, the other to the long gallery. Two divisions of the ceiling are thus made : on one, is the Revival of the Arts, by Pujol ; on the other, Minerva protecting the Arts, by Meynier. Some fine porphyry and marble vases stand at the head of the staircase. The first room of the Museum contains some of the earliest paintings of the middle ages. The next, called the *Grand Salon*, is one of the largest and best-lighted exhibition-rooms in existence. It contains either pictures of immense size, or those which require a strong light. The long gallery is divided by projecting arcades, supported by marble columns, into several sections, some of which are lighted from the roof, others by side windows. It is 1322 feet in length, and 42 in width. The walls, being entirely covered with pictures, admit of no architectural decoration. The walls of the gallery all round are encrusted with red marble to the height of about three feet. The pictures are divided into three schools : the French, the Flemish and German, and the Italian, altogether 1408, viz. French school, 380 ; Flemish and German, 540 ; Italian, 480 ; modern copies of ancient pictures, 8. None but the works of deceased masters are admitted into this museum, which was principally formed by Napoleon, and enriched with most of the *chefs-d'œuvre* of Europe ; the greater part were however claimed by the allies in 1815, but even now this gallery is one of the finest in the world. (1)

Returning to the grand staircase, on its opposite side a door to the right conducts to a circular room, containing a fine mosaic

(1) There being catalogues published, at a low price, of most of the museums of the Louvre, which are procured on the spot, a detailed enumeration of their contents would be as superfluous here, as it is, from the space it would necessarily occupy, totally impossible. For the two museums of Paris and Versailles there are annually sold 200,000 catalogues at 1 fr., and 100,000 at 2 fr. ; 100,000 fr. more are taken for depositing canes, umbrellas, and parasols. The net revenue from these sources, all costs paid, is said, to be upwards of 300,000 fr. a-year,

pavement supporting a pedestal and exquisitely sculptured vase. Marble busts of a few of the great sculptors and painters of France are ranged around. Two beautiful gates of carved steel of the age of Henry II. close the entrance to *la Galerie d'Apollon*, the magnificent decorations of which, executed by order of Anne of Austria, are now being restored. From the circular ante-room the visitor enters the

Salle des Bijoux, containing some curious and highly valuable cups, vases, jewels, porcelain, and other precious objects of the middle ages, belonging to the crown. Among them are a remarkable Arabian basin, of curious and ancient workmanship, covered with handsome chasings, and stamped with *fleurs de lis*—it once served as the font in the Sainte Chapelle de Vincennes, and was used at the baptisms of Philip Augustus and the Count de Paris; a silver statue of Henry IV. while a boy; the looking-glass and other articles of a toilette given to Marie de Medicis by the Republic of Venice, and richly jewelled; some valuable pieces of damaskeened armour; a great number of finely cut cameos and agates; some cups in sardonyx designed by Benvenuto Cellini, etc. The intrinsic value of these curious objects, independent of the interest which attaches to most of them as gems of art, is immense. One alone, the casket of Marie de Medicis, is estimated at several thousand pounds. The spacious hall adjoining this, called the

Salle des Sept Cheminées, contains excellent copies of some of Raphael's finest frescos in the Vatican. (1) From this apart-

(1) It is impossible to inspect these works without a few explanatory observations. The first, opposite the entrance, is the "*Discussion respecting the Holy Sacrament*." The visitor will observe and admire the imposing assemblage of personages divine and human, the union of holiness and learning in the saints of the Old and the doctors of the New Testament, the glory above and the dignity below, which constitute the great excellence of this picture. Next is the "*Fire in the Borgo*," near the Vatican: here is seen a crowd of figures, all animated by strong emotions, and engaged in the tumult without being lost in the confusion of a great event. The female in the foreground, another carrying water, the figure sliding down the wall, and the effect of the draught of air on the dresses and on the fire, are singularly fine. The "*School of Athens*" is placed next in order; it is so called, although it represents philosophy in general—a wonderful work for expression and scholastic knowledge; each personage being made to indicate by some peculiarity the school to which he belongs. Plato and Aristotle stand pre-eminent in the centre; the former holds the *Timeus*; his sublime style is expressed by his attitude, his thoughts seeming to soar above the earth. Seated on the second step, is Diogenes, reading; below is the great architect of St. Peter's, Bramante, in the character of Archimedes. Alphonso of Naples, the patron of learning, in the garb of Zoroaster, holds a globe; Thales walks with a stick, to show that with it he measured the pyramids,

ment issue two suites of rooms parallel to each other, the first and most sumptuous in decoration being the

Musée Grec et Romain. Here commence the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies three rooms, and is exceedingly choice. It is to be regretted that no catalogue has yet been published of it, though one was commenced several years ago. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those which stand on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here, and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The rooms in which these treasures are contained, though not large, have been decorated and arranged by the first artists of the day with great magnificence and taste. The ceiling of the first room represents the apotheosis of Homer, by Ingres; that of the second, Vesuvius receiving fire from Jupiter to consume Herculaneum, Pompeii, and Stabiæ, by Heim; the third contains a picture by Meynier, of the Nymphs of Parthenope, carrying from their shores their household gods, and led by Minerva to the banks of the Seine. Other compartments of the ceilings are filled with subsidiary subjects. A fourth room contains porcelain of the earliest masters, as also some agates, ecclesiastical ornaments, and other curious objects belonging to the crown, besides some beautiful ivory carvings in the glass cases. The ceiling, by Picot, represents Cybele, the *Magna Mater*, protecting Stabiæ, Herculaneum, Pompeii, and Relina, from the fires of Vesuvius. The coves of these ceilings are variously ornamented with medallions and compartments containing allegorical paintings, and the walls immediately

Watched by Parmenides, who leans against a column, is a youth, Zeno, writing short-hand, in reference to a poem by the former in two hundred lines on the several systems of philosophy. To enumerate all the figures would be impossible. The distribution of this picture is admirable, as also the easy dignified attitudes, and the expressive but severe countenances of the different philosophers. Last follows "*Apollo and the Muses*." This scene is laid near the grotto of Linus. Sappho unrolls her poem; Pindar discourses with Corinna; Homer by his superior elevation shows that he has no rival—he is pouring forth a stream of harmony which fixes the attention of the Muses. The violin, an instrument newly invented, is placed in the hands of Apollo, as if the god alone was worthy to accompany the divine strains of the poet. Dante, Petrarch, Ariosto, with the other celebrated Italian poets, complete this classic composition of the great artist.

below the cornices are adorned with bas-reliefs in variously-sized compartments.

La Salle du Trône is next entered; its magnificent ceiling is divided into nine compartments, with paintings by Gros. Six of these represent the busts of Pericles, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls, bearing the names of the celebrated writers of their age. The centre compartment represents the genius of Glory supported by Virtue, with scrolls bearing the names of celebrated French statesmen, warriors, and writers. In the eighth compartment is Truth, assisted by Time, receiving the protection of Wisdom. The ninth represents Victory holding the reins of two fiery steeds ready to draw the chariot of Mars; Peace offers him a bridle, the emblem of moderation. It is supported by white marble Corinthian columns, with gilded capitals and bases: the floor contains a fine mosaic, on which stands an antique marble vase found at Pera, and presented to the King by the late Sultan. Four beautiful colossal vases of Sèvres porcelain stand in a row opposite the windows, and another stately vase of Berlin porcelain, a present of the King of Prussia, occupies the centre. In the back-ground are two costly Chinese sideboards and five idols from China, one of which a goddess, by no means a despicable specimen of Chinese sculpture. The next four rooms contain the

Musée Égyptien, most of the antiquities in which are the fruits of the French researches in Egypt. For the objects of domestic life, and for all minuter details, this is perhaps the most complete collection in existence. Of this, again, no catalogue is published, and the visitor is forced to inspect the treasures of the different cases, aided only by his own conjectures. Valuable and exceedingly rare Egyptian vases, mummies of birds and other animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are collected here. Glass cases occupy the embrasures of the windows, containing minute articles. Cloth of various kinds, brooms, musical instruments, walking-sticks, and a crutch shod with iron, all of the earlier periods of Egypt, find a place in this most interesting museum. The same gorgeous decorations of the ceilings and the walls are continued throughout these rooms; the style is Ionic, except the last, which is plain. The ceiling of the first presents an allegorical painting, of Study and Genius aiding Greece in exploring Egypt, by Picot. Abel de Pujol painted the ceiling of the second room, the subject of which is Egypt saved by Joseph. In the third is the finest painting of all, by Horace Vernet, who has represented pope Julius II. giving orders for the building

of St. Peter's to Bramante, Michael Angelo, and Raphael. The 4th room, smaller than the others, presents the Genius of France encouraging the arts, and taking the Genius of Greece under her protection, by Gros. Compartments in other styles accompany these ceilings. The visitor will be struck both with the splendour of this suite, and the extraordinary rarity and beauty of the objects which it contains. Behind the Musée Grec et Égyptien is a suite of nine rooms, called the

Galerie Française, containing a choice collection of paintings of the French schools. In the first are the ports of France, by Joseph Vernet. The middle room contains some curious carved furniture and objects of art and religious decoration belonging to the middle ages; among others a model in ivory of the façade of the Chartreuse at Poissy, executed by the monks. The remainder are filled with pictures by deceased native artists, many of which will be found to be of superior excellence. The ceilings of all these rooms are painted with the same magnificence as those of the parallel suite; and, if taken in the same order, their subjects will be as follows:—in the first room is the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux. The second contains the battle of Ivry, by Steuben; and the third, Puget presenting his group of *Milo of Crotona*, now in the *Musée de la Sculpture Moderne*, to Louis XIV., at Versailles, by Devéria; also subjects representing some of the principal events connected with the arts during the reign of Louis XIV. The fourth room presents Francis I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, executed by Fragonard. The fifth is adorned with an allegorical representation of the revival of the arts in France, and with eight paintings of historical events, from the time of Charles VIII. to the death of Henry II., by Heim. The ceiling of the sixth, by Fragonard, contains Francis I. knighted by the Chevalier Bayard; that of the seventh, Charlemagne receiving the Bible from Alcuin, by Schnetz; the eighth room, by Drolling, represents Louis XII. proclaimed father of the people at the states-general of Tours in 1506; and in the ninth is the expedition to Egypt under the orders of Napoleon, by L. Coignet. In all these rooms are compartments containing subjects relating to the principal ones of the ceilings. On the ground floor of this side of the court are studios not shown to visitors without an order from the Director.

Passing to the second staircase, a door on the left hand leads to three chambers; the first, that of *Anne d'Autriche*, bearing the date 1654; the second, the *Chambre à Coucher de Henri IV.*, with the date 1603; the third, the *Salon de Henri IV.*, bearing the date 1559. These were not the real chambers of the above-

mentioned personages, but the rich carvings and wainscoting once adorning three similar rooms, now destroyed, have been restored here, after having mouldered for years in a lumber-room. In the first is an original portrait of Louis XIII., by Philippe de Champagne, and opposite this is a modern portrait of Anne d'Autriche. In the second, we see the alcove, of exquisite workmanship, where Henry IV. used to sleep, and where he died. Between the windows is his full-length portrait, and opposite to it will shortly be placed a *pendant* representing Marie de Medicis. In the third, besides the valuable tapestry in silk, silver, and gold, we find, in the centre, in a glass case, a suit of armour that once belonged to Henry II. Splendid in itself, this suit is still more interesting from its having been worn by that king on the day he lost his life, in 1559. The visor of the helmet is now up : it was then let down for air, the day being hot, and the exercises of the tournament fatiguing ; so that the tilting-spear of the unconscious Count de Montgommeri, piercing the king's eye, entered his brain. The works of the Spanish masters, arranged in the adjoining suite of rooms, five in number, called the

Galerie Espagnole, consists of 451 specimens of nearly all the masters of whom Spain can boast. Murillo, Zurbaran, Velasquez, Morales, Cano, Ribera, Goya, etc., are all represented here by numerous and excellent productions ; but the descriptive catalogue of the collection is so complete, that we refer the visitor to it for all further information. This gallery, first opened in January, 1837, was collected in Spain, at a cost, it is said, of only 900,000 fr., by Baron Taylor, who was commissioned by Louis Philippe for that purpose, and who is entitled to general thanks for the good service thereby rendered to the admirers of the fine arts. On the left of the staircase, at the end of the Spanish gallery, is a suite of seven rooms, occupying the northern side of the Louvre, called the

Collection Standish, containing the pictures, books, and drawings, bequeathed to the King by Frank Hall Standish, Esq., of Duxbury Hall, Lancashire, in 1838. This gallery contains some good original pictures and many fine copies ; the drawings are valuable, and the library is rich in rare books, among others the Bible of Cardinal Ximenes, valued at 25,000 fr. From the Gallery Standish the visitor proceeds through a suite of rooms, 14 in number, called the

Musée des Dessins, one of the most valuable and extensive collections of works of this kind in existence, comprising numerous specimens of the great masters of all schools, of inestimable value to the professional student, as well as to the connoisseur. There are 704 drawings of the Italian, 222 of the Fle-

mish and Dutch, and 372 of the French schools, besides several by the Spanish masters—1298 in all. The drawings are mostly arranged under glazed frames on inclined decks, and the museum itself is a model for such exhibitions. The rooms in which this collection is contained were formerly the only ones of the palace reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The first of the suite, called the *Antechamber*, of the time of Henry II., has a richly-decorated ceiling, representing History recording the events of the battle of Bouvines; it is surrounded by allegorical figures by Blondel. The next apartment is the *Grande Salle du Conseil*, the ceiling of which, of vast dimensions, is painted with an allegorical representation of France receiving the charter from the hands of Louis XVIII. This splendid composition is surrounded by eight allegorical and as many historical paintings in compartments; the whole is the production of Blondel. The third room is known by the name of the *Salle du Comité des Contentieux*; the ceiling, by Drolling, represents Law descending upon the earth. The fourth is called the *Salle des Conférences*; the subject of the ceiling, painted by Mauzaisse, is Divine Wisdom giving laws to king and legislators. At the head of a double staircase, formed by the side of the Pavillon de l'Horloge, is a most beautiful stained window, representing in various compartments the progress of the arts during the middle and later ages in France, executed by Chenevard, at the Royal Sèvres manufactory; and the window of the landing-place below represents, in stained glass, Charlemagne founding the École Palatine, and in another compartment the same prince receiving the ambassador of the Caliph Haroun Alraschid. For the present, however, visitors are not shown this part of the palace. Continuing along the west front, we enter the *Salle des Séances*, a vast saloon, with two richly gilt porches of four Corinthian columns each, crowned with appropriate entablatures, facing each other, at the northern and southern extremities. A gallery, supported by elegant consols, runs all round below the ceiling, which is painted in compartments with Arabesque decorations. The adjoining *Salle de Henri II.* has a richly-embossed ceiling, the compartments of which, three in number, are painted by Blondel. The middle one represents Jupiter pronouncing judgment on the relative advantages of the creations of Neptune and Minerva; the first having with his trident caused a spirited steed to spring from the earth, Minerva on the contrary having produced the olive-tree. The other two compartments are allegorical, of Commerce, with the attributes of Plenty, and War, representing a warrior bearing the laurel entwined with the olive branch. These two rooms, which are, however, seldom

open except during the yearly exhibition of modern paintings, lead us again into the "Salle des Sept Cheminées," where we find the "Musée Égyptien" to the left.

The *Musée de la Marine* occupies the second floor on the northern side, and is approached by a small staircase leading from the ante-room of the Collection Standish; it occupies a suite of 13 rooms, and contains a great number of models of vessels of all classes, in every stage of construction, many also fully equipped and armed. In the 1st room the visitor will remark the model of the machinery used for elevating the obelisk of the place de la Concorde (see p. 184), and also the city of Toulon, executed in high relief, on an extensive scale. Similar models of Brest, Lorient, and Rochefort are in the 2d, 3d, and 11th rooms. In the 4th, the model of the three-decker *l'Océan*, six metres in length, will attract attention. In the 5th is a most exquisite model in ivory of the *Ville de Dieppe* man of war, not more than 7 inches in length. The 6th room, called the *Salle des Sauvages*, is principally interesting, as it contains an obelisk formed and decorated with the relics of the ship of M. de La Pérouse, discovered and brought to France by an Englishman, Capt. Dillon. There is also a museum of arms and ornaments collected from the Indians of the Southern Ocean and North America. Models of Chinese junks, one of which in ivory, of Chinese workmanship, about 32 inches in length, as also other models relating to the same country, have been lately placed here. In the 8th room is a model of the three-decker Valmy, executed in ivory and ebony, a chef-d'œuvre of patient and delicate work, which took two men seven years to accomplish. The 10th room contains a large model of a steam-engine, and others of fire-arms of every calibre. The 11th room contains a beautiful model of the state galley of Louis le Grand, while the walls are decorated with the admirable gilt bas-reliefs which ornamented the original. The 12th contains, among other curiosities, 13 busts of the most renowned French admirals. In the 13th is the model of a locomotive engine.

The *Musée des Antiques* is entered by the vestibule at the bottom of the grand staircase, or by one communicating with the side staircase leading to the long gallery. The series of apartments on the ground floor, which extend from the principal entrance to the side next the river, were once occupied by Anne of Austria, and retain nearly all the decoration bestowed upon them at the time of their erection. The ceilings are adorned with sculptured compartments, as well as with some fine paintings; and a great profusion of marble columns and incrustations on the walls are to be seen throughout them.

At the end next the river, and under part of the grand saloon, is the *Salle de Diane*, so named from a celebrated antique it contains. On the eastern side of the vestibule, at the foot of the grand staircase, another suite of apartments leads towards the east. This, like the other suite, consists of numerous apartments, forming two distinct parallel series, and are part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when it was inhabited by his consort, Jeanne de Bourbon. Catherine de Medicis had these apartments adorned by Rosso, Primaticcio, Paolo Poncio, and other celebrated artists of that period. They are now divided into several compartments, called after the principal statues that are placed in them. The marble decorations of the floors and walls are exceedingly grand. With this suite communicates the *Salle des Cariatides*, a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal caryatides, by Jean Goujon, supporting a gallery, at its northern end; they are of excellent execution, and are reckoned among the *chefs-d'œuvre* of that master. Above the gallery is a bas-relief, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau. This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of paintings, all the richest spoils of Italy, but which were restored in 1815 by the allies to their original owners. The present collection consists of 240 statues, animals, etc.; 230 busts and heads; 215 bas-reliefs; and 235 vases, candelabra, altars, etc.; making in all 920 objects. No description need be entered into of this most remarkable and most interesting collection, as a very complete catalogue is published, and is to be procured on the spot.

The *Musée de la Sculpture Moderne, ou de la Renaissance*, occupies part of the ground floor of the Vieux Louvre, and is entered by the vestibule of the western front. It is arranged in five halls, vaulted with stone and floored with marble; the walls are plain, but the mouldings and cornices are finely decorated. This gallery contains many *chefs-d'œuvre*, of the French school, and a few by foreign artists. In the first room is a model brought from Spain of the tomb of Ferdinand and Isabella, and two statues of captives, supposed to be a master and his slave, by Michael Angelo, said to be among the best of his productions. In the *Salle de Jean Goujon* is a portrait of Diana of Poitiers: this favourite of Henry II., who, at the age of 47, captivated the youthful king, is represented as "Diane chasserresse;" around the base of the group are the interlaced cyphers of the mistress and her royal lover. A Cupid and Psyche, by

Canova; a bust of Cardinal Richelieu, by Coysevox, and another of Henry IV., by Prieur, both striking likenesses. The Salle des Bronzes contains statues of Louis XIII., Anne of Austria, and Louis XIV. as a child: these statues formerly stood on the Pont au Change. There is also here a model of a monument erected by Charles V. of Spain to his parents, Philip the Handsome, archduke of Austria, and Joanna, daughter of Ferdinand and Isabella. In the last room stands a remarkably fine statue, Milo of Croton, executed for Louis XIV. by Puget. There is also a most interesting bust by Jean Goujon of the Admiral Coligny, which ornaments an ancient chimney-piece brought from the château of Villeroy; a bust of the "Grand Colbert," by Auguier, and an Amour and Psyche, by Canova.

On the ground floor of the eastern side are two spacious galleries or halls, filling the length of nearly one half of the side of the palace, and bearing the name *Musée des Plâtres*. These are partly filled with plaster casts from the Musée des Antiques; that to the South, sometimes called the *Galerie de Henri IV.*, is annually used as an exhibition-room for modern sculpture. At the extremes of this side of the palace, and leading from each of these galleries, are grand staircases rising to the first floor, and opening on to the colonnade. The vaulting of the roof above these staircases is formed of stone richly ornamented, and supported by lofty Corinthian columns, remarkable for their size and their light appearance.

Passing from hence to the northern ground-floor, the visitor is introduced to three new rooms, containing valuable relics of Assyrian sculpture, colossal statues, inscriptions, etc., bearing a strong resemblance to monuments of Egyptian origin, and recently dug up in the vicinity of Nineveh, by the exertions of M. Botta, French consul in Syria. A catalogue of this collection is about to be published.

The King has ordered stained glass to be executed at Sèvres for all the windows of the chapel of Henri IV., in the tower of the clock on the western side, the civil list having decided on restoring the chapel to its primitive state.

The visitor to this beautiful palace will be struck by its great magnificence; it is amply large to lodge a sovereign with a numerous court, or to form the greatest assemblage of museums ever concentrated under one roof.

All these museums except the last are open, to students and foreigners with passports, every day except Mondays, from 10 to 4; the entrance is by a side door, to the right of the grand portal. All the Musées are open to the public on Sundays. *The visitor will remember that all the galleries of the Louvre are strictly closed on the Monday, that day being reserved for clean-*

ing. For permission to view the *Musée de Sculpture Moderne* on other days, written application post-paid must be made to "*Monsieur le Directeur des Musées Royaux*," place du Musée, who also grants permission to study in the museums. (1)

The *Bibliothèque du Louvre*, on the quai, is not public, and admission is not easily obtained without a personal acquaintance with the librarian, M. Barbier. It consists of a suite of 14 rooms, and contains 85,000 volumes, 800 of which relate to the ordinances, etc., of all the kings of France. The prayer-book of Charlemagne, bearing the date 730, is preserved here.

From the Louvre, the visitor will proceed, by the gateway on the northern side, into the rue St. Honoré; and, turning to the left, will arrive at

THE PALAIS ROYAL.—On the site of this palace formerly stood, in the time of Charles VI., an hotel situated without the city walls; this was purchased and levelled by Cardinal de Richelieu, who built in its place the *Palais Cardinal*; begun by Lemer cier in 1620, it gradually included all the space whereon the Hôtels de Rambouillet and de Mercœur had stood, and was finished in 1636. Several courts were included within its walls: the eastern wing of the first contained a theatre capable of accommodating 3,000 spectators; the western was occupied by a magnificent gallery, the ceiling of which, painted by Philippe de Champagne, represented the principal events of the cardinal's life. A similar gallery, formed on the western side of the second court, was adorned with portraits of the great men of France by Philippe de Champagne, Vouet, etc. The arcades of this court were ornamented with ships' prows, anchors, etc., carved in stone, in allusion to the office of grand-master of navigation, held by the cardinal. Within the palace was also a second theatre, to contain 500 persons. The chapel was fitted up with extraordinary magnificence, and large gardens at the back of the palace covering a parallelogram of 1,000 feet by 432, stretched over the sites of the present rues de Valois, de Montpensier, and de Beaujolais. Their principal ornament was an umbrageous alley of chestnut trees, formed at an expense of 300,000 fr., the branches having been all trained with iron rods. The original plan of the cardinal was to have erected buildings round the

(1) Of late years the annual exhibition of the works of modern artists takes place in the long gallery; consequently this collection is closed from the 1st February to June, an arrangement prejudicial to art, and most annoying to the connoisseur who visits Paris at that season. However excellent a modern exhibition may be, it cannot supply the place of the Old Masters. It is highly desirable that this want of a proper hall of exhibition for modern artists may soon be supplied by the erection of a suitable building.

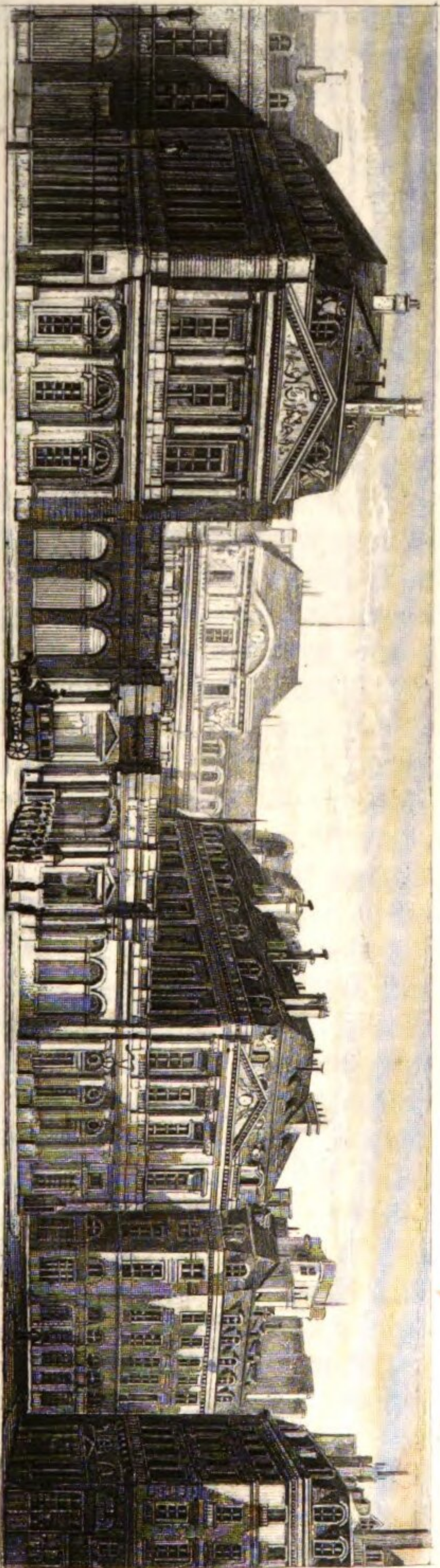
...written collection... made in...
...place de Masses...
...in the museum. (1)

The Bibliothèque du Louvre, on the quay, is not public, and admission is not easily obtained without a personal acquaintance with the librarian, M. Barbier. It consists of a suite of 14 rooms, and contains 45,000 volumes, 200 of which relate to the sciences, etc. of all the kings of France. The prayer-book of Charlemagne, bearing the date 730, is preserved here.

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PALAIS ROYAL. (VIEW FROM THE SQUARE.)



PALAIS ROYAL. (VIEW FROM THE COURT.)

garden, with three grand porches; but the splendour of the minister's design is said to have excited the jealousy of the king. Shortly before his decease in 1642, the cardinal presented it to Louis XIII., confirming the gift by his will. On the death of Richelieu, the king removed to it, and from that period to the present time, excepting during the Revolution (when it bore the names of *Palais Égalité* and *Palais du Tribunat*), it has retained its present appellation. On the death of Louis XIII. in 1643, Anne of Austria, with the young king, Louis XIV., made it her abode during the turbulent times of the *Fronde*. The grand gallery to the west was converted into apartments for the king's brother, the Duke of Orleans, to whom his majesty subsequently presented the palace for life. About this time it was considerably enlarged; the Hôtel de Brion, at the corner of the rue de Richelieu, being added, and a grand gallery erected on that side by Mansard. In 1692, the palace was ceded by Louis XIV. to Philippe Duke of Orleans, his nephew, as part of his apanage on his marriage with Mademoiselle de Blois. The Regent Duke of Orleans, on coming into possession of it, placed in the grand gallery the valuable collection of pictures which he had purchased in various parts of Europe, and which, celebrated as the Orleans Gallery, was sold during the earlier troubles of the Revolution, when the greater part passed into England. Here, too, had been arranged, by order of Louis XIV., the collection of medals and engraved gems, equally well known, which were subsequently purchased by the Empress of Russia. The orgies of which this palace was the scene have been sufficiently commemorated in the memoirs of the regency; during the lifetime of the succeeding duke they were discontinued, but were again to a certain extent resumed under his successor, better known as "Égalité." In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, as it now stands, after the designs of Moreau. The debts of the duke having become so enormous that he once meditated a declaration of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis, notwithstanding the clamours of the neighbourhood, about to be deprived of the view of the garden; the trees were cut down, and the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. During the early part of the Revolution, the garden, which had been replanted, became the rendezvous of the most violent politicians of the day: it was here that the tri-coloured cockade

was first adopted, and that many of the bolder measures of the popular party were decided on. After the execution of the duke in 1793, his palace was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and one of its halls was afterwards fitted up for the Tribunal, with apartments for the president and the two questors. It was then called *Palais du Tribunat*, but re-assumed its original title under Napoleon, who never lived there, having a marked dislike to it, but assigned a portion of it to his brother Lucian, Prince of Canino, who occupied it some time. In 1814, the Duke of Orleans, his present Majesty, returned to it, and with the exception of the interval of the Hundred Days, resided in it till 1831, making additions and improvements, and fitting up the whole anew. Most of the houses surrounding the garden had passed through several hands during the Revolution, so that but a small part reverted to the King.

Exterior.—The palace, at present, consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. On the northern side is the principal building, and on the eastern and western, two wings projecting towards the street. The central compartment of the northern side consists of a ground floor, first floor, and attic, surmounted by a rounded pediment: the other sides of the court have only two stories. A regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. To the left of the outer front is a secondary entrance, leading into a by-court enclosed by the *Galerie de Nemours*. From the first court a triple archway leads through the central building to the second court: Here the façade, forming the southern side, is more extended: it presents two projecting masses ornamented with fluted Ionic columns, supporting an entablature with allegorical subjects in statuary. The whole is surmounted by an attic. On the first floor is a fine range of windows belonging to the state apartments, and on the eastern and western sides of the court are wings with galleries underneath. The eastern gallery, called the *Galerie des Proues*, still retains the naval ornaments of the time of Cardinal de Richelieu. This gallery, the northern *Galerie de la Cour*, and the *Galerie de Chartres* to the west, are formed by a continuous Doric colonnade enclosing the court. Parallel and contiguous to the *Galerie de la Cour* is the *Galerie d'Orléans*, 300 feet long by 40 broad, on the site of the *Galerie de Bois*, demolished in 1830. It is a lofty hall, paved with marble and roofed with glass, extending between a double range of splendid shops, over which a double terrace, bordered with shrubs and vases, serves as a promenade to the inmates of the palace.

The *Galerie de Chartres* communicates with the *Péristyle de Chartres*, leading to the Théâtre Français, formerly the private property of the Dukes of Orleans. A private passage leads from the palace to the royal box. (See *Théâtres*, etc.) The houses immediately adjoining the palace, and forming the corner of the rues Richelieu and St. Honoré, belong to the estate of the Palais Royal, and contain the stables, and numerous suites of apartments for domestics.

The *Garden*, forming a rectangle of 700 feet by 300, and surrounded by the *Galleries Beaujolais, Montpensier, Valois, and du Jardin*, is planted with rows of lime trees from end to end, and a flower-garden, similarly disposed, is divided in the centre of the enclosure by a circular basin of water, with a fine jet d'eau. The garden was thus arranged, at the expense of the proprietors of the surrounding houses, in 1799; but it is now a dependence of the crown: it contains bronze copies of the Diane à la Biche of the Louvre, and the Apollo Belvedere; two modern statues in white marble, one of a young man about to bathe, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine; Ulysses on the sea-shore, by Bra; and Euridyce stung by the snake, by Nanteuil, a fine piece of sculpture, but more fitted for a gallery than the place it now occupies. Near this statue is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates the clocks of the Palais Royal. Within the garden are 3 pavilions, occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. The receipts of the tenants of these pavilions are very considerable. Under the lime trees, which are trained so as to form shady walks, rows of chairs stand. These during the summer months are occupied by crowds of loungers; and so great is the profit arising from them, that the privilege of supplying the frequenters of the garden with refreshments is held of the crown at an annual rent of 38,000 fr., or £1520! The buildings that surround the garden are all of uniform architecture, and consist of two stories and an attic, standing upon arcades, divided from each other by fluted Composite pilasters, which rise to the cornice above the second story. Under the arcades a broad gallery runs round the garden. The shops, all on the ground floor, are among the most elegant in Paris, arranged with the greatest taste and neatness, and, being chiefly devoted to the sale of articles of luxury, produce a most brilliant effect. On the first-floors are a great number of restaurants, and here were formerly the gambling-houses which rendered this place so celebrated. The stories above are occupied by individuals of

various professions. Under the arcades at the corner of the Théâtre Français is Chevet's *magasin de comestibles*, well known to gourmands. In the Galerie Montpensier is the café de Foy, and in the Galerie Beaujolais are the three restaurants of Very, Véfour, les Trois Frères Provençaux, and the café de la Rotonde, all unique in their kind. Under the *Péristyle Beaujolais*, to the north east, is the *Café des Aveugles*, a place of amusement worthy of a visit by the curious traveller, as being a favourite resort of the lower classes. It takes its name from a band of blind musicians, who accompany singers in little vaudevilles. A "sauvage," too, a celebrated drummer, performs here. In the *Péristyle Joinville*, at the north-west corner, is the entrance to the *Théâtre du Palais Royal* (see *Theatres*), not to be confounded with the *Théâtre Français*, which also communicates, as has been observed, with the Palais Royal. It may be interesting to know that the rent of a shop occupying one arcade with a cellar, and the entresol, is generally 3,000 fr. per annum, and, in the *Galerie d'Orléans*, even 4,000 fr. The double and triple shops pay in proportion. The best time for seeing this brilliant bazaar is in the evening, when the garden and arcades are brilliantly illuminated and full of people; the shops of the watchmakers and jewellers will then particularly strike the visitor's eye. The Palais Royal has been called, not without reason, the Capital of Paris, and it certainly is more frequently entered than any other space of equal dimensions in the city. To the stranger it is particularly interesting from its historic associations. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it: there Camille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc: the club of the Jacobins was formed in it, as also that of the Thermidorians: the Dantonists met at the Café de Foy, the Girondists at the Café de Chartres. And still it is the same favourite resort of politicians, idlers, and the little *rentiers* of the capital, who may be said almost to live within its precincts. Improper characters of the other sex have of late years been excluded, and a strict guard is kept at all hours, particularly during the evening. The visitor should be on his guard against mock auctions sometimes got up in the shops here, and should not lend an ear to any pretended dealers who may accost him. The shops are generally kept by respectable people, but it is usually necessary to offer less than is demanded; a remark unfortunately applicable to other parts of Paris.

Interior of the Palace.—The visitor is admitted at 1, rue de Valois, and on ascending a back staircase, finds himself at once

in the *Salon Rouge*, communicating to the right with a suite of rooms occupying the eastern wing of the second court. The second of these, the *Salle de Société*, contains a fine bust in bronze of Henry IV., and leads to the *Galerie Dorée*, 63 feet long by 33 broad, having 8 windows towards the court; the panels opposite are filled with mirrors, and elegant Corinthian columns adorn the whole, the decorations being in white and gold, of the time of Louis XIV. The *Salon Bleu* is the last of this suite, and has a full-length portrait of his present Majesty, taken in 1818, and, on the chimney-piece, a marble bust of the Queen of Naples. The dining-room is an oval apartment facing the rue Valois, of Corinthian architecture. Returning to the *Salon Rouge*, which contains two fine paintings by Gericault, the next opposite the entrance is the *Salle des Batailles*, so called from being adorned with valuable representations of important battles, by Horace Vernet, and other subjects besides by Monvoisin, Bouton, Steuben, etc. Next comes the *Salle du Trône*, used as such by his present Majesty after the revolution of July. The furniture and drapery are of crimson velvet. Next follows the *Salle du Conseil*, containing portraits of Charles III. and Philip V. of Spain, as also of the Duke of Orleans, Regent of France. The *Cabinet des Bijoux* leads thence to a splendid gallery 200 feet long, extending along the western sides of the second and the smaller courts. Its Ionic columns are in white stucco, with gilt capitals and bases. The panels of the side opposite the windows are occupied with a series of pictures, by celebrated artists of the day, representing historical scenes connected with the Palais Royal, from its first erection to the offer of the throne to his present Majesty by the Chamber of Deputies on the 7th of August, 1830: this picture, by Heim, is the more interesting, as it contains one of the very best likenesses of the late lamented Duke of Orleans, as well as striking resemblances of some of the leading statesmen and generals of the epoch—Casimir Périer, Generals Lafayette and Gourgaud, Marshal Gérard, etc. At the southern end of this gallery is a fine marble statue of the Duke of Orleans, Regent of France. In the centre are other fine specimens of sculpture; namely, Leonidas, by Debay; a Shepherdess seated, by Foyatier; Leda and the Swan, by Seurre; Apollo, by Duret; Cupid riding a Swan, by Jacquot, etc. This gallery was formed by the present king before 1830. The visitor will retrace his steps to the *Salle des Batailles*, which gives access to the *Salle de Réception* and the adjoining *Salle des Aides de Camp*. These rooms contain some excellent paintings by the best modern French artists, as well as some older portraits of the royal family. There also, as well as in the adjoining suite looking into the second court,

will be noticed some remarkable pictures representing events of the King's life, from the period when he taught geography in a school in Switzerland, to his return to Paris at the restoration; and portraits of the Princess Clementine, of Cardinals Richelieu and Mazarin, by Philip de Champagne, and of Cinq Mars, by Le Nain. From the Salle de Réception a suite, called *Appartements de Madame*, opens into the western wing of the first court; among them is the dressing-room, filled with pictures, and beyond it the study, containing a fine collection of family portraits. Further on are the royal bed-room, the library, and the council-chamber, not shown to strangers, without a special ticket, (1) which, however, is never refused: it will not admit the visitor on Sunday. The ante-Chamber of the state apartments is a large saloon on the south side of the second court, and leads to a suite occupying the eastern wing of the same court. Of these the *Salle de Société* is an elegant room, lighted by four windows, and leading into the *Galerie Dorée*. The stranger will leave by passing through the contiguous ante-chamber, and descending the principal staircase, the designs for which were furnished by Desorgues; it rises under a lofty dome, and, branching off into two flights, is protected by a balustrade and railing in carved iron, of beautiful workmanship, by Corbin. It descends into the principal vestibule, from which the visitor emerges under the archway of the central building. The palace is not now inhabited by the royal family, but serves for the accommodation of foreign princes during their stay in Paris. The interior of this palace may usually be seen on Sundays from 1 till 4, on presenting passports.

The library of the Palais Royal, though not public, deserves to be particularly mentioned. It occupies the entresol and first floor of the wing pertaining to the *Galerie de Nemours*, and is a kind of dépôt for works destined to be placed in the private libraries of the king. The most precious curiosity it contains is a vast collection of engravings, at present filling 122 colossal folios, classified in chronological order, and containing portraits of all the most celebrated personages who have figured in the history of Europe, from Pharamond down to our days. The number of engravings at present amounts to 600,000, and the index is comprised in six thick folios. The first seven or eight volumes were filled by Louis Philippe's own hands, who used to work at it three hours a-day, when Duke of Orleans, and it is still continued under his own direction. A personal introduction to M. Brenot, the librarian, is the best means of obtaining a view of this admirable collection. The entrance to the library is in the principal court to the left.

(1) To be had at the Intendance de la Liste Civile, 9, Place Vendôme.

At 3, rue de Valois, is the Queen's private library.

In front of the Palais Royal is a large open space, called the *Place du Palais Royal*. On the southern side of it is the *Château d'Eau*, or reservoir of water for supplying the fountains in the neighbourhood, which was erected in 1719, by de Cotte. Its front, 120 feet in length, consists of a central compartment, containing the fountain, crowned with a pediment that rests on 4 Doric columns; the remaining front on either side being adorned with pilasters of the same order; a low balustrade runs along the summit. Both columns and pilasters are adorned with bossages. The statues are by Coustou; it bears the following inscription: *Quantos effundit in usus*.

In the rue St. Thomas du Louvre, leading from this place to that of the Carrousel, formerly stood the celebrated Hôtel de Longueville, the residence of the Dukes de Longueville and Elbœuf, whence emanated the intrigues of the Fronde, during the minority of Louis XIV., against Cardinal Mazarin. A part of it is now occupied by the king's stables, which are entered by a large arch, bearing the date 1779; they contain stalls for 160 horses, and are worthy of inspection. They may be visited any day from 10 to 4, by application at the porter's lodge.

At the corner of the rues St. Honoré and de Rohan, are the houses where some soldiers of the Garde Royale made a desperate resistance in the revolution of 1830. They expected no quarter, and therefore defended themselves till nearly all were killed. Marks of bullets may still be seen on the façade of the Palais Royal, and on some of the neighbouring houses.

The *Fontaine du Diable* is situated at the corner of the rues de l'Échelle and of St. Louis St. Honoré; the origin of its name is unknown. It was rebuilt in 1789, and consists of an obelisk on a pedestal, with Tritons supporting a galley. Near the junction of the rue St. Nicaise and the rue de Rivoli, the "infernal machine" intended to destroy Napoleon exploded, as he was passing to the opera-house, (1) on 24th December 1800.

The visitor will follow the rue de Rivoli, which is built on the site of the convent des Feuillans, and the Manège so celebrated in the Revolution. With a view to encourage the building of a handsome and uniform street opposite the Tuileries, all the houses, built in conformity to a plan furnished by the government, were freed from taxes for 30 years. They are among the most commodious in Paris, and almost entirely occupied by foreigners or as public hotels. At No. 42, Meurice's Hotel, is an establishment almost as well known as the rue de Rivoli itself. Visitors will always find there the best accommo-

(1) The French opera was at that time located in the centre of the space now occupied by the Place Richelieu, in the street of that name,

dation, and are sure of not being imposed on. In turning into the rue de Castiglione, the visitor will perceive the

PLACE VENDÔME.—This place, formed upon the site of an hotel belonging to the Duke de Vendôme, illegitimate son of Henry IV. and Gabrielle d'Estrées, was originally begun by Louis XIV., who, at the suggestion of Louvois, in 1685, purchased and levelled the hotel, intending to erect, round a public place, edifices for the Royal Library, the Mint, the extraordinary Ambassadors, etc. On the death of Louvois the execution of this project was abandoned, and the property some years after was ceded to the City of Paris, with a stipulation to erect a *place* upon the site. Mansard, who furnished the first plans to Louvois, was charged with the preparation of the second; and the buildings, as they now stand, were begun, according to his designs, in 1699, and finished by the financier Law. The form of the place is an elongated octagon, the four smaller sides being merely the angles cut off, and bearing no proportion to the others, which measure respectively 420 and 450 feet. Two wide streets forming the only entrances to it, the rue de la Paix (1) and the rue de Castiglione, equisect its northern and southern sides. The buildings surrounding it are uniform, consisting of a rustic basement surmounted by upper stories ornamented with Corinthian pilasters, and high roofs pierced with lucarne windows. The middle of each side presents a projecting part crowned with a pediment, which is supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardin and Keller, erected in 1669, but demolished on the 10th of August, 1792: the bronze figures that ornamented its base were saved, and are still to be seen in the *Musée de la Sculpture Moderne*. The mutilated pedestal remained till 1806, when it was replaced by the triumphal pillar, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. This column is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by one twelfth. Its total elevation is 135 feet, and the diameter of the shaft is 12 feet. The pedestal is 21 feet in height, and from 17 to 20 in breadth. The pedestal and shaft are of stone, covered with

(1) On the site of the rue de la Paix, originally rue Napoléon, stood the vast and massive buildings of the Convent of the Capucines, which were in great part destroyed at the Revolution. In 1806 the street was formed through the body of the convent, leaving only two wings standing, one of which is now the Timbre Royal, and the other, opposite, the barracks of a company of Sapeurs-Pompiers.

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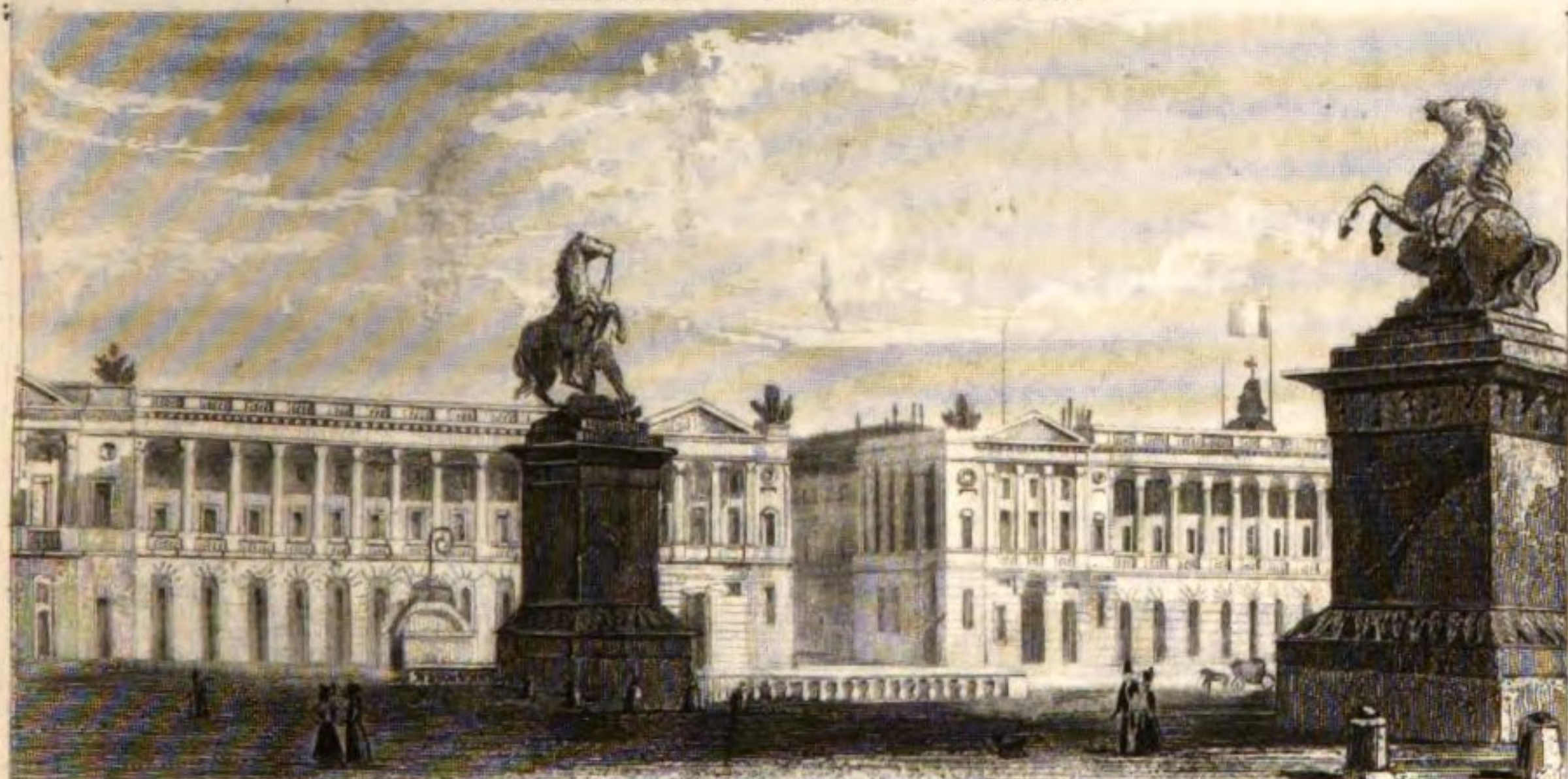
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CHICAGO, ILL.
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The plan of the Louvre, from the site of an hotel of the Duke de Vendôme, illegitimate son of Henry IV., was originally begun by Louis XIV., on the suggestion of Leveau, in 1662, purchased and built an hotel, intending to erect round a public place, between the Royal Library, the Mint, the extraordinary *Académie des Sciences*, &c. On the death of Louis the execution of the project was abandoned, and the property some years after came into the City of Paris, with a stipulation to erect a place upon the site. Mansard, who furnished the first plans to Louis, was charged with the preparation of the second, and the buildings, as they now stand, were begun, according to his designs, in 1682, and finished by the financier Law. The form of the place is an elongated octagon, the four smaller sides being merely the angles cut off, and bearing no proportion to the others, which measure respectively 420 and 440 feet. Two wide streets forming the only entrances to it, the rue de la Paix (1) and the rue de Castiglione, equisect its northern and southern sides. The buildings surrounding it are uniform, consisting of a rustic basement surmounted by upper stories ornamented with Corinthian pilasters, and high roofs pierced with lucerne windows. The middle of each side presents a projecting part crowned with a pediment, which is supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardon and Keller, erected in 1686, but demolished on the 10th of August, 1792: the bronze figures that ornamented its base were saved, and are still to be seen in the *Musée de la Sculpture Moderne*. The mutilated pedestal remained till 1803, when it was replaced by the triumphal pillar, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. The column is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by one twelfth. The whole elevation is 135 feet, and the diameter of the shaft is 21 feet. The pedestal is 21 feet in height, and from 17 to 20 in diameter. The pedestal and shaft are of stone, covered with

At the end of the rue de la Paix, originally rue Napoleon, stood the buildings of the Convent of the Capucines, which were destroyed at the Revolution. In 1806 the street was formed between the convent, leaving only two wings standing, one of which is the *Timbre Royal*, and the other, opposite, the *Hôtels* of the *Princes de Saxe-Cobourg-Gotha*.



PLACE VENDÔME.



PLACE DE LA CONCORDE.



TRIUMPHAL ARCH OF L'ÉTOILE.

bas-reliefs, representing victories of the French army in bronze, made from 1200 pieces of brass cannon taken from the Russians and Austrians. The metal employed in this monument weighs about 360,000 pounds. The bas-reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the four angles by eagles, each weighing 500 pounds. The double door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle of the highest finish; above is a bas-relief, representing two figures of Fame, supporting a tablet, upon which is the following inscription :

*Neapolio Imp. Aug. Monumentum belli Germanici, Anno MDCCCV.
Trimestri spatio, ductu suo, profligati, ex ære capto, Gloriæ exercitus
maximi dicavit.*

The bas-reliefs of the shaft pursue a spiral direction to the capital, and display, in chronological order, the principal actions, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be 2,000, and the length of the scroll 840 feet; a spiral thread accompanying it divides the lines, and bears inscriptions of the actions which they represent. The designs were furnished by Bergeret, and executed by 31 sculptors, one of whom was a lady named Charpentier. Above the capital is a gallery, which is approached by a winding staircase of 176 steps. Upon the capital is this inscription :

*Monument élevé à la gloire de la grande armée, par Napoléon le Grand,
Commencé le xxv août 1806, terminé le xv août 1810,
Sous la direction
de D. V. Denon, MM. J. B. Lepère et L. Gondoin, architectes.*

The capital is surmounted by an acroterium, upon which was originally placed a statue of Napoleon as Emperor. This was melted down in 1814 to form part of the horse of Henry IV., now on the Pont Neuf, and was during the Restoration replaced by a fleur-de-lis and a flag-staff; but on the 1st of May 1833, the present statue of Napoleon covered with crape was placed on the summit, the ceremonial of its inauguration taking place on 28th July following, in presence of the King, the royal family, the ministers and municipal functionaries. It is 11 feet high, habited in the military costume of the emperor, and was modelled by Seurre. This sumptuous monument stands upon a plinth of polished granite, surrounded by an iron railing; and from its size and position produces a fine effect, when seen from the Boulevard or the gardens of the Tuileries, although, on account of the imperfect manner in which the bronze was mixed, its colour is considered defective. The architects Gon-

doin and Lepère, under the direction of the celebrated Denon, raised the column, and the total cost was 1,500,000 francs. The view of Paris and the environs from the gallery is most interesting; and permission to ascend it may be obtained from the guardian, a soldier of Napoleon's, who expects a small gratuity, and furnishes the visitor with a lantern, which, from the total darkness of the interior, is almost indispensable. The hours are from 10 to 6 in summer, and 1 to 4 in winter.

On leaving the Place Vendôme, and returning into the rue St. Honoré, the visitor will find

THE FONTAINE DES CAPUCINS, at the corner of the rue Castiglione, erected in 1671, and rebuilt in 1718. It is only remarkable for the inscription it bears, composed by Santeuil :

Tot loca sacra inter, pura est quæ labitur unda ;
Hanc non impuro, quisquis es, ore bibas.

In the immediate neighbourhood of this spot formerly stood six convents, including those of the Feuillans and the Jacobins.

ÉGLISE DE L'ASSOMPTION, 369, rue St. Honoré.—This church formerly belonged to a society of nuns, called *Les Dames de l'Assomption*, and was the chapel of their convent; the remains of which, converted into barracks, may still be seen behind this edifice. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802 it became the parish church of the 1st arrondissement, to supply the place of the Église de la Madeleine de la Ville l'Évêque, demolished at the Revolution, a precedence which it retained till the completion of the new church of the Madeleine. The edifice is circular, surmounted by a dome 62 feet in diameter, with a lantern supported by inverted consoles, and a gilt cross. The cornice and entablature are not bold enough for the size of the dome, and spoil the effect which it would otherwise produce. The portico is composed of eight Corinthian columns. The interior of the dome is painted in fresco, by Lafosse, and is ornamented with roses in octagonal compartments. On the south side is the chapelle des fonts : over its entrance is a good picture by Sauvée, representing the Birth of the Virgin. It also contains a valuable painting of St. Jérôme. A chapel, dedicated to St. Hyacinth, was erected in 1822 for the use of catechists. It is now interdicted, and the church itself is become a succursale of the Madeleine, for giving religious instruction to children.

The rue Neuve du Luxembourg leads to the

HÔTEL DES FINANCES, 48, rue de Rivoli.—This vast building occupies a space of ground comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, and Neuve du Luxembourg. The fronts in the two former streets are uniform with

the other houses, being four stories high, with arcades, forming a covered promenade. The building comprises several courts, around which are ranged the offices connected with the financial administration of the kingdom. The whole is well arranged, and the apartments of the minister are very splendid.

A little further on, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and purchased, after his death, by Baron Rothschild. Before the Revolution it was the hotel of the Duchess de l'Infantado. Alexander, Emperor of Russia, occupied it in April, 1814. It is now let out to various occupants.

The visitor here enters

The PLACE DE LA CONCORDE, or DE LOUIS XV., which, till the reign of Louis XV., was a vast, unoccupied, irregular space, lying between the garden of the Tuileries and the Champs Élysées, and a blemish to the beauty of both. After the peace of Aix-la-Chapelle, the municipal authorities determining to erect a statue in honour of Louis XV., the king, at their request, appropriated the vacant space above-mentioned, upon which the Place Louis XV. was commenced in 1763, after the designs of Gabriel, but was not finished till 1772. According to the original plan, it was of an octagonal form, defined by fossés, 750 feet from north to south, and 528 feet from east to west. The fossés were surrounded by balustrades, and terminated by eight pavilions, left however unfinished. At a subsequent period (1794), two excellent groups in marble, by Coustou junior, each representing a restive horse checked by his attendant, were brought from Marly, and placed, where they now stand, on lofty pedestals, next the Champs Élysées. They correspond to groups, by Coysevox, at the western entrance of the garden of the Tuileries, but excel them in execution. In the middle stood a bronze equestrian statue of Louis XV., by Bouchardon. The king was attired in a Roman costume, and at the four angles of the pedestal were figures in marble representing Peace, Prudence, Justice, and Strength. (1) The statue was destroyed by the populace on 12th August 1792, and a large plaster figure of Liberty was placed on the pedestal, in front of which was erected the guillotine, and the place was called *Place de la Révolution*. By a decree in 1800 it assumed the name of *Place de la Concorde*; both figure and pedestal were removed, and a model of a column was erected in wood covered with painted canvas. Emblems of all the Departments surrounded the base with

(1) The luxury and dissolute habits of the court at that time offended the good citizens of Paris, and the following pasquinade was written on it ;

O la belle statue ! ô le beau piédestal !
Les vertus sont à pied , le vice est à cheval.

hands joined. The completion of this was prevented by the wars of the Empire. In 1814 the name "Place Louis XV." was restored. On 10th January, 1816, Louis XVIII. issued an ordinance for re-erecting a statue of Louis XV. After the accession of Charles X., it was resolved that the statue of Louis XV. should be erected in the centre of the *Rond Point* of the Champs Élysées, and that of Louis XVI. in the Place Louis XV., the name of which from that period was to be changed to *Place Louis XVI.* The revolution of 1830 interfered with the execution of this project, and the place remained in a neglected state till 1836, when the works for its final completion were begun. The whole place has been levelled, no greater elevation remaining than is necessary for carrying off the water. The wide spaces between the lines of road that cross the place, bordering each fossé, have been laid down in compartments of Seyssel asphaltum. The fossés are laid out in gardens, and at the corners of the place are crossed by bridges, placed diagonally. On the large pedestals of the parapets are twenty handsome rostral columns, bearing lamps, and surmounted by gilt globes. Bordering the carriage roads of the place are forty ornamental lamp-posts. The eight pavilions, now completed, are surmounted with allegorical figures of the chief provincial cities, viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. The sides of the pavilions bear oval medallions, incrustated with marbles, and surrounded by richly-sculptured wreaths. In the middle of the place is the

OBELISK OF LUXOR.—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, together with Cleopatra's Needle, near Alexandria, in consideration of the advantages conferred by France on Egypt in aiding to form the modern arsenal and naval establishment of Alexandria. The negotiations to this effect were conducted by Baron Taylor, who was sent to Egypt on a special mission for this purpose. (1) The difficulties of fetching away these ponderous masses were exceedingly great, both on account of their distance from the Nile and of the few expert workmen to be found in Egypt for executing the requisite operations. A long flat-bottomed vessel was expressly constructed at Toulon, in 1830, and entrusted to the command of M. Verninac de St. Maur, while the engineering part of the

(1) The second obelisk and Cleopatra's Needle still remain in Egypt.

task was committed to M. Le Bas. This vessel arrived at Luxor July 15, 1831, and M. Le Bas, acting on the previous suggestions of M. Champollion, selected the smaller of the two obelisks as the first to be removed. Several Arab dwellings built against the obelisk, and others that lay on the line of its intended route to the river side, were purchased and pulled down; a long road to the Nile had to be made; the obelisk had to be encased in wood, carefully lowered, and drawn by Arabs, under the direction of M. Le Bas, amidst the ravages of the cholera that broke out, with scanty means of transport, and under the scorching sun of Egypt. These operations occupied 800 men for three months. Part of the vessel had to be sawn off vertically, to receive the monolith; it then descended the Nile, passed the bar below Rosetta with the greatest difficulty, and, being towed by a steamer, reached Cherbourg on the 12th August, 1833, and Paris on the 23d December in the same year. The foundations, etc., were then commenced, and on 16th August, 1836, it was drawn up an inclined plane, built in solid masonry to a level with the top of the pedestal. The operations for raising it to its vertical position by an ingenious combination of mechanical power, directed by M. Le Bas, and worked by sailors, artillerymen, and masons, commenced by attaching the ponderous mass, sheathed in a strong frame-work of timber, to a *chevalet* of ten spars, strongly cramped together, which being inclined over the obelisk, and worked vertically by capstans and cables, drew the mass gradually after it till it attained its perpendicular position. This operation, so skilfully combined that not the slightest accident occurred, took place on the 25th October, 1836, in the presence of the king, the royal family, all the public functionaries, and about 150,000 persons. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk, which is formed of the finest red syenite, and covered on each face with three lines of hieroglyphic inscriptions commemorative of Sesostris; the middle lines being the most deeply cut and most carefully finished. The number of characters is 1,600. A flaw which it had when first cut from the quarry extends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting strong wooden mortices under the inner surfaces. The apex has been left in the state, slightly broken, in which it was when found in Egypt. The clear height of this single stone is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches; its weight 500,000 pounds. (1) The plinth on which it stands is

(1) The obelisk of the Vatican at Rome weighs 900,000 lb.

a single block of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, the dimensions of which are 15 feet, by 9 feet square at the bottom, and 8 at the top; while the five blocks of similar stone, of which the pedestal is formed, are each 12 feet by 5 feet and 3 feet. The total height of the plinth and pedestal is 27 feet. (1) On the northern face of the pedestal are engraven gilt sections of the mechanical powers used at Luxor in removing and embarking the monolith; on the southern are those employed in Paris. On the eastern side is the following inscription:

Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Ægyptiacæ opus, idemque recentis gloriæ ad Nilum armis partæ insigne monumentum Franciæ ab ipsa Ægypto donatum posteritate prorogaret, obeliscum. Die xxv Aug. A. MDCCCXXXII. Thebis Hecatompylis avec-tum naviq. ad id constructa intra menses xiii. in Gallia perductum erigendum curavit. D. xxv. Octob. A. MDCCCXXXVI. Anno reg. septimo.

On the western side is the following inscription:

En présence du Roi Louis-Philippe I^{er}, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Le Bas, ingénieur, aux applaudissements d'un peuple immense, le xxv. octobre MDCCCXXXVI.

The entire cost of removing the obelisk from Thebes and erecting it where it now stands was about two millions of francs.

This venerable monument, surrounded by an iron railing, with gilt spear-heads, is situated in the centre of the square, on an elliptical plateau, the foci of which are occupied by

The two *Fountains of the Place de la Concorde*, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin, 50 feet in diameter, out of which rise two other smaller basins, the upper and smaller one being inverted; their diameters are 12 and 20 feet respectively. The middle basin is supported by a cylindrical shaft, ornamented with foliage, standing on a hexagonal base. Six figures nine feet in height are seated around it, with their feet on the prows of vessels, and separated from each other by spouting dolphins. Six larger dolphins, held by as many Tritons and Nereids, sporting in the large and highly ornamented basin below, spout water into the second one. The shaft of the inverted basin is surrounded by three upright figures of winged children, standing on inverted shells, with swans by their sides spouting water. In the Maritime fountain, the figures supporting the second basin represent the Ocean and Mediterranean, by

(1) For a full description of this monument, the reader is referred to the "Notice Historique, Descriptive, et Archéologique sur l'Obélisque de Luxor."

Debay; the Genii of the Common and the Pearl Fisheries, by Desbœufs; with those of the Coral and Shell Fisheries, by Valois. The figures of the upper basin, representing the Genii of Astronomy, Commerce, and Maritime Navigation, are by Brian. In the Fluvial fountain, the lower figures are the Rhine and the Rhone, by Jecther; the Genii of Flowers and Fruits, by Lanno; of the Vintage and the Harvest, by Husson. The upper figures, by Feuchères, are the Genii of Agriculture, Manufactures, and Fluvial Navigation. The Tritons and Nereids are by Moine, Elschouet, and Parfait. The lower basins, which are rather too small, are of polished stone, and the remainder of each fountain is in iron, bronzed. The water of these fountains comes from the Canal de l'Ourcq. (1)

Instead of forming an interruption between the Tuileries and the Champs Élysées, the Place de la Concorde seems to give continuity to the whole. The terraces of the garden of the Tuileries bound it on the east, and the Champs Élysées on the west. On the north are seen two magnificent edifices, between which the rue Royale opens a view of the Madeleine; and to the south are the Pont Louis XVI., or de la Concorde, and the Chamber of Deputies. Along the upper banks of the Seine is a line of noble hotels, and towering behind the Chamber of Deputies is seen the gilded dome of the Invalides. The two edifices on the north side are each 288 feet in length; and the rue Royale, which separates them, is 90 feet wide. The fronts are terminated by projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades, which constitute a rusticated basement. From this basement rise 12 Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment having a trophy on each side. At the first story is a second gallery behind the columns. The tympana of the pediments are adorned with bas-reliefs. These structures were erected by Potain, after the designs of Gabriel; and the aim of the architect appears to have been to rival the production of Perrault in the colonnade of the Louvre. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*, and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the Minister of Marine and Colonies, who still inhabits it. The building on the opposite side of the rue Royale is inhabited by private families. The events that have rendered the Place de la

(1) The last embellishments of the Place de la Concorde cost the City of Paris nearly 900,000 fr.

Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

MAY 30, 1770. — During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the people taking a panic and rushing towards the rue Royale, where the ground had been broken up for building, trampling to death 1200 persons, besides seriously injuring about 2000 others,—an ominous commencement of nuptial bonds, soon to be cruelly severed by the guillotine! This tragical accident was mainly caused by the imprudence of the police, in permitting carriages to drive about among the crowd.

JULY 12, 1789. — An accidental collision between Prince de Lambesc's regiment and the people became the signal for the destruction of the Bastille.

JAN. 21, 1793. — Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine:—July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Égalité, Duke of Orleans; March 24, 1794, the Hebertists, Maratists, and Orleanists; April 8, the Dantonists, including Danton, Camille Desmoulins, etc.; April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hébert, etc.; May 12, Elizabeth Philippine Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune of Paris; July 30, twelve other members of the Commune. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

APRIL 10, 1814. — The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

THE CHAMPS ÉLYSÉES were formerly covered with small detached houses and gardens, meadows, and tilled land. In 1616, the queen mother, Marie de Médicis, having purchased part of the ground, caused four rows of trees to be planted so as to form three alleys, which were closed at the extremities by iron gates. This promenade, intended exclusively for that princess and her court, when she wished to drive out, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand Cours*, to distinguish it

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the Place and the horses of Marly; that for Marie Antoinette, midway between the centre of the Place and the gate of the Tuileries.

from the Cours la Reine; but a few years after it was named *Avenue des Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée Bourbon, complained to the Marquis de Marigny, superintendent of the royal edifices, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, circles, etc., were formed, and restaurants and cafés erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the Barrière de l'Étoile was lowered, and the road reduced to its present gentle slope. From 1777 to 1780, the Champs Élysées was the fashionable promenade, being the resort of the most beautiful and elegantly-attired ladies of the capital. A sequestered avenue in the neighbourhood was called *Allée des Veuves*, from its being filled in the afternoon with carriages of rich widows, who sought in the open air a distraction from their grief. At that period no widow in deep mourning appeared in the public walks. (1) In 1814, a Cossack bivouac was established in the Champs Élysées; and, in 1815, the English encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the occupation. At this time an opening was made which affords a fine view of the Hôtel des Invalides from the high road. In the middle of the avenue is a round space called the *Rond Point*, occupied by a fountain, from which, as from a centre, several streets and avenues branch out in different directions. Of the latter, the Allée d'Antin leads to the *Pont des Invalides*, a suspension bridge, forming a communication between the Champs Élysées and the Esplanade des Invalides. A company was formed, some years ago, for building in the Champs Élysées, on the side towards the Seine, a new quarter, to be called *Quartier de François I.* The speculation proved to be a bad one, and the works, begun in 1823, have proceeded very slowly. Four yet unfinished streets open into a place called *Place de François I.*, in the centre of which was to be a *château d'eau* or a fountain, ornamented with the statue of Francis I. At the corner of the Rue Bayard, opening into the Cours la Reine, is a house in which have been worked the decorations by Jean Goujon of the front of a country seat which Francis I. built at Morets, near Fontainebleau, in 1527, for his sister Margaret. Under the cornice appears the following inscription:

(1) The Allée des Veuves is no longer the sombre retreat of beauty in distress, being now enlivened by the vicinity of the *Jardin Mabille*, the gayest, though not most select, of all the evening promenades of Paris.

Qui scit frenare linguam, sensumque domare,
Fortior est illo qui frangit viribus urbes.

Inst. 1527, et rest. 1826.

The frieze over the ground floor is adorned with bacchanalian bas-reliefs, and with 7 medallions bearing the portraits of Louis XII., Anne de Bretagne, Francis II., Marguerite de Navarre, Henri II., Diane de Poitiers, and Francis I. Numerous escutcheons adorn the other parts. The Champs Élysées are bounded on the north by the Faubourg St. Honoré, on the south by the Cours la Reine, on the east by the Place de la Concorde, and on the west by Chaillot and the Faubourg du Roule. Their length from the Place de la Concorde to the Barrière de l'Étoile, at the opposite extremity, is about $1\frac{1}{4}$ mile; their breadth at the eastern boundary is 373 yards, and at the western 700 yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, with wide walks on each side, stretches in a straight line to the barrier, and thence to the bridge of Neuilly. The public fêtes take place in the Champs Élysées. That part of it which lies to the right, on entering from the Place de la Concorde, is more particularly devoted to the promenade. On the left are open spaces used by players at bowls, foot and handball, etc. Nothing can present a more lively scene than the Champs Élysées in the evening, during the summer season, particularly on Sundays. (1) At each side of the grand avenue are different shows, itinerant instrumental and vocal performers, etc., usual at fairs. On the southern side towards the river, a handsome building has been erected for the exhibition of panoramic views, and another called the *Georama*. (See *Exhibitions*.) A handsome guard-house, surrounded by a strong iron railing, has been recently built. On the other side, is the new and elegant Cirque National. (See *Theatres*.) Numerous elegant coffee-houses and restaurants are sprinkled among the trees. The main avenue has been levelled, and several handsome fountains added, at the expense of the City. A row of cast-iron lamp-posts extends the entire length as far as the triumphal arch de l'Étoile, and the effect of such a line of light after dark

(1) The quinquennial exhibition of the products of national industry, which lasts two months, is held in a temporary building in the square of the Champs Élysées on the southern side. A jury is formed in each department to decide on the articles to be admitted. The expense of transport is defrayed by the state. A central jury in Paris, composed of persons distinguished by their knowledge, is named by the Minister of Commerce to estimate the merits of the several articles, and the King upon its report distributes medals of gold, silver, or bronze, for such as are considered entitled to that distinction.

is peculiarly splendid. Commodious foot-pavements in bitumen, 12 feet wide, have been laid down, at the cost of £8,000, in the two great side-alleys, extending from the Place de la Concorde to the Barrière de l'Étoile, and which render this delightful spot, what it has never before been, a charming place for pedestrian exercise not only during the fine weather but also in winter. Seats are placed under the trees and along the alleys, and the whole space is watered twice a-day. Leading from the Rond Point to the Barrier some splendid mansions have lately been erected, among which we may particularise those of the Count Lehon and Marquis de Lauriston.

The annual *Promenade de Longchamp*, which takes place in the Champs Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis, which attracted little notice till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in Passion Week it became the fashion for the *haut ton* to attend it in state. As the collections made were very considerable, and might be still further augmented, the principal singers of the Opera were invited to assist in chanting the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamp was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *noblesse* continued to display their costly attire and splendid equipages. The early scenes of the Revolution suspended for a while this annual pageant, until after the 18th Brumaire, when the promenade of Longchamp was resumed, notwithstanding the abbaye had disappeared. The number of equipages is generally very considerable; the carriages proceed in line up one side of the grande allée, and down the other, the centre being reserved for royal carriages, those of the ministers, foreign ambassadors, and other high personages.

On leaving the Champs Élysées, at the extremity of the Cours la Reine and the Allée des Veuves, the visitor will find, at No. 4, Quai de Billy, the *Pompe à feu de Chaillot*, a building containing a steam-engine by Watt, for supplying the fountains in different parts of the capital with water from the Seine. It was erected in 1778, by Messrs. Périer. The water is drawn from the middle of the river, and about 150,000 cubic feet are raised by it in 24 hours.

A little further on, in the same direction, at Nos. 24—8, are large buildings, inscribed “Substances Militaires,” erected on the site of the royal manufactory of mosaic ornaments, now abo-

lished. They serve as a general bakehouse and magazine of provisions for the garrison of Paris. Here are employed bakers, who furnish bread for the soldiers, the average to each being $1\frac{1}{2}$ lb.

Beyond the buildings of Chaillot, on the hill side, opposite the Pont d'Iéna, are some alleys cut in an inclined direction and terraces. The elevated plain to which they lead, once a garden belonging to the *Dames de Ste. Marie*, was intended to be the *plateau* of a marble palace for the King of Rome.

Returning from thence, the visitor will come to

ST. PIERRE DE CHAILLOT, 50, rue de Chaillot, 3rd district church of 1st arrondissement. The oldest part of this edifice is the choir, which is of the 15th century. It has five sides, and its vaulted ribs unite in a well-sculptured pendant. With the exception of a good head of Christ, and two or three modern French paintings, this church contains nothing remarkable.

Beyond this, near the Avenue de Neuilly, is the

INSTITUTION DE SAINTE PÉRINE, 99, rue de Chaillot.—This was an ancient monastery, called Abbaye de Ste. Péline, which was suppressed in 1790, and in 1806 converted into an asylum, by M. Duchaila, for persons of both sexes over 60 years of age, of small income. The empress Joséphine was a great benefactress to it. The number is limited to 180, and the vacancies by removal or death average 50 annually. Admission is either on a single specific payment, or the annual sum of 600 fr. (1)

The CHAPEL MARBŒUF (Church of England), established in 1824, formerly in the rue de Chaillot, is now transferred to a new appropriate building, at 10 bis, Avenue Marbœuf, near the upper end of the Champs Élysées. Its front is a chaste specimen of the pointed style; a flight of steps gives access to the principal entrance, which is separated from the lateral ones by two buttresses on each side terminating at the gable. The interior consists of a vaulted nave, around which runs an oaken gallery, resting upon iron pillars. The vault is pierced with skylights, and every thing is calculated to insure the comfort of the hearers. The chapel is attended by a most numerous and highly respectable congregation. The hours of divine service are on Sundays at 11 in the morning, and 3 in the afternoon, and on Thursdays at 11. The minister is the Rev. R. Lovett.

On the elevation to which the Champs Élysées lead is the ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this proud monu-

(1) Recent inquiries instituted by the Academy of Sciences establish the singular fact, that the mortality of the inmates is greatest during the first four years of abode there; being the 1st year in the proportion of 24 to 100, and in the 4th in that of 9 to 100; owing probably to the state of fatigue and disease in which new comers arrive, so that they often do not profit soon enough by the quiet life they lead there.

ment originated with Napoleon, who decreed its erection on the 18th February, 1806. Messrs. Raymond and Chalgrin were charged to furnish the plans; the designs of the latter architect were selected in 1809. M. Chalgrin, however, only lived to carry his plans into execution as far as the cornice of the base, and died in 1811. Much difficulty had been experienced in forming a proper foundation for so enormous a superstructure; it was laid 25 feet below the surface, in layers of stone, so placed that the joints of each layer were covered by the solid parts of the stones immediately above. The first stone was laid on the 15th August, 1806, and, it is curious to remark, without any accompanying ceremony. The workmen, it is said, had the following inscription carved upon one of the stones:—

L'an 1806, le quinzième Août, jour de l'anniversaire de la naissance de sa majesté Napoléon le Grand, cette pierre est la première qui a été posée. Le Ministre de l'Intérieur, M. de Champagny.

On the marriage of the Emperor with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected here and brilliantly illuminated. After 1811, M. Goust continued Chalgrin's plans as far as the spring of the great arch; but in 1814 the works were entirely suspended, and the intention of abandoning them altogether was entertained until, in 1823, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and Messrs. Huyot and Goust were charged with the completion of it. Other arrangements were subsequently made; a superintending committee of four architects was appointed, and the edifice rose as high as the architrave of the entablature. In 1828, M. Huyot, who had resumed the sole direction of the works, finished the entablature, and the pointed vaulting of the interior that supports the upper platform. After a short suspension of the works, occasioned by the events of 1830, the Government decided that the original destination of the monument should be preserved, and in 1832 M. Blouet was commissioned to complete it. The sculptures were at the same time commenced, and the labours of the architect and the artists were unremitting until the whole was completed in July 1836. (1) The total cost was 9,651,115 fr., or £386,044. The stone with which this monument is faced was brought from the quarries of Château-Landon, in the department of the Seine-et-Marne, and is the same as that used in the Madeleine. The monument consists

(1) The top is to be surmounted by a group in bronze, representing France on an antique car, surrounded by the Genii of the nation.

of a vast central arch, 90ft. in height by 45ft. in width, over which rises a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The façades of the building are towards the Champs Élysées and Neuilly; the sides towards Passy and Roule. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, wrought on the surface of the monument. The impost of the main arch runs in a bold cornice round the four sides; the spaces between which and the frieze of the general entablature contain compartments filled with *alti-rilievi*. The frieze is entirely occupied with sculpture, and the cornice above, which is of unusual boldness, presents at intervals lions' heads projecting. The attic, also, crowned by a cornice and plinth ornamented with masks, is divided into compartments by pilasters, each of which bears a laurelled sword, while the compartments have a circular shield in the centres, inscribed with the name of some great victory. The vaults of all the arches are cut into florid compartments with roses, and the spandrils are adorned with colossal allegorical figures. The internal sides of all the piers are inscribed with the names of victories; under the transversal arches with the names of generals. The northern pier of the eastern principal face bears on its pedestal a group representing the departure of the army in 1792. The Genius of War summons the nation to arms, and warriors of different ages, and in different costumes, are arming and hastening to battle. The dimensions of this and of all the corresponding groups are in total height 36ft., and each figure 18ft. This group is the work of M. Rude, and is the most striking as well as the best executed of the four. The southern pier of the same front has the triumph of 1810, represented by Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. This is by M. Cortot, and is justly admired for the dignity of the composition. On the western front, the group of the southern pier represents the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior behind him is falling slain from his horse, and the Genius of the Future flits over and encourages them to action. That on the northern pier is the peace of 1815: a warrior is seen sheathing his sword; another, more aged, is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva, crowned with laurels, sheds over them her protecting influence. These two groups, by M. Etex, though very good, are by no means equal to those on the eastern

side. (1) The most admired ornaments of this arch are the *alti-rilievi* of the compartments above the impost-cornice, which constitute an unrivalled series of modern historical sculpture. All the other groups are in antique costumes, being allegorical. These, on the contrary, are valuable, as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, sen., and is the most highly finished of all the sculptures of the monument. The group of Turks is peculiarly excellent. The dimensions of these compartments give about 9ft. to the height of the principal figures. The northern compartment of the same side is filled with a group of the death of Gen. Marceau, by M. Lemaire; this is the least effective of the series. Above the arch and impost-cornice of the northern side of the monument is a magnificent composition, the battle of Austerlitz, by M. Jecther. On the western front, the northern *alto-rilievo* is the taking of Alexandria, by M. Chaponnière. The figure of Kléber is a *chef-d'œuvre*. The other group is the passage of the bridge of Arcola, by M. Feuchère. On the southern side of the building, the compartment answering to the battle of Austerlitz, is the battle of Jemmapes, by Marochetti. The composition of this magnificent piece of sculpture is very fine: the animation of the various groups, and the admirable perspective that is observed, constitute one of the most perfect performances of the chisel ever executed in France. Behind General Dumouriez is a portrait of the King, at that time Duke de Chartres. The figures of Fame in the spandrils of the main arch on each side are by M. Pradier. They are 18ft. in height. The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies. The deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch, 1790-2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to France regenerated. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Cail-louette, Seurre, and Rude. The series of bucklers, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrils of the transversal arches are covered with figures, representing the infantry and cavalry of the French armies, by

(1) It will afford an idea of the general scale of remuneration given to the sculptors employed on this great monument, to know that M. Etex was paid 140,000 fr. for these two groups.

Messrs. Bra and Valois respectively; and, on their interior spandrils are the artillery and the marine, by Messrs. De Bay and Seurre, junior. Under the main arch are the names of 96 victories. The allegorical groups on the other arches represent the conquest of the armies of the North, East, West, and South; the names of the Generals corresponding to them are placed beneath, numbering altogether 384. Winding staircases in the two eastern piers lead to several halls, the use of which is still uncertain; the last contains in one of the cross vaults the following inscription:—

Ce monument, commencé en 1806, en l'honneur de la Grande Armée, longtemps interrompu, continué en 1823 avec une dédicace nouvelle, a été achevé en 1836, par le roi Louis Philippe premier, qui l'a consacré à la gloire des Armées Françaises.

From the platform at the top one of the finest views of Paris and its environs may be seen. The total number of steps is 261. The two western piers contain pipes to carry off water, and a gas apparatus. Around the base is a circular area, enclosed with granite blocks and cable chains, and lighted with gas from bronze lamp-posts. The monument is open from morning till dusk. A few sous are given (but this is optional) by parties ascending to the top.

Opposite the Arc de l'Étoile, is the *Hippodrome*, a kind of Astley's; it is open only in the summer months. (See *Theatres*.)

From the Arc de l'Étoile, the Avenue de Neuilly leads to the village of that name. Distant about half a mile on the left hand, is the Porte Maillot, one of the principal entrances to the Bois de Boulogne, (see *Promenades*,) and opposite to it, on the other side of the high road, in the Route de la Révolte, is the

CHAPEL OF ST. FERDINAND, the scene of the melancholy death of his late Royal Highness the Duke of Orleans, on 13th July, 1842. A brief notice of this sad event will not be deemed irrelevant in this place. The Prince left Paris in the forenoon, in a light open carriage, with a postilion, intending to take leave of the royal family at Neuilly, and then proceed to the camp at St. Omer. As he approached the Porte Maillot, the horses took fright. The postilion seeming to lose his command over them, the Prince called out, "are you master of your horses?" "Sir, I guide them," was the reply. After a few minutes the Prince again said, "I am afraid you cannot hold them." The answer was, "I cannot, Sir." Instantly his Royal Highness endeavoured to get out of the carriage, but, his feet becoming entangled in his cloak, he was precipitated to the ground on his head, which was dreadfully fractured, and was conveyed to the house of M. Lecordier, a grocer, where at

10 minutes past four o'clock of the same afternoon he breathed his last, unconscious of the grief that surrounded him, and apparently without pain; and never did the hand of death strike in the bloom of health and youth and intellect a Prince more deservedly or more feelingly regretted. The royal family, with the exception of the Prince de Joinville, then at Naples, and the Queen of the Belgians, were witnesses of this heart-rending scene. The house, with some adjoining property, being purchased by the crown, their Majesties gave directions to Messrs. Lefranc and Fontaine, architects, to erect on its site a chapel, dedicated to St. Ferdinand, which was begun on 21st August, 1842, and consecrated on 11th July following by the Archbishop of Paris, in the presence of the royal family. The building, 50 feet long by 20 in height, is of stone, surmounted by a cross, and is in the Lombard Gothic style, resembling an ancient mausoleum. Opposite the entrance an altar to the Virgin stands on the exact spot where the Duke breathed his last, and over it a beautiful statue of the Virgin and Child. Beyond the altar, a Descent from the Cross, in marble, by Triquetti, has been placed since 1846. On the left is another altar, dedicated to St. Ferdinand, and corresponding to it on the right is a marble group representing the Prince on his death-bed, and kneeling at his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. The monogram MO reveals that this beautiful "spirit" was the work of his deceased sister, the Princess Marie, little conscious for whose tomb she was executing it! The remainder of the group is by Triquetti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief representing France leaning over a funereal urn, deploring her great loss; the French flag is at her feet. Four circular windows corresponding to the sides of the cross represent respectively St. Raphael, Hope, Faith, and Charity, in stained glass. The remaining 14 pointed windows represent, in stained glass also, the patron saints of the different members of the Royal family, viz.: in front Ste. Amelia and St. Ferdinand; St. Louis and St. Philip the Apostle; in the transept to the right Ste. Helen and St. Henry; in that to the left St. Rupert and St. Charles Borromeo; in the nave to the right St. Francis of Assise, Ste. Adelaïde, and St. Raphael; to the left St. Anthony of Padua, St. Clement of Alexandria, and Ste. Rosalie. Descending a few steps behind the altar of the Virgin, the visitor will find himself in the very room in which the Prince died; it is the sacristy of the chapel. Low oaken presses and a confessional of the simplest construction, a chair and prayer-desk covered with black, and an ivory crucifix, form its only furniture. Opposite the door is a picture of the size of life, by M. Claude Jacquand, representing the death

scene. To the right is the Duke stretched on a bed, his head supported by the physicians; his father is seated opposite, eyeing him with the stupor of grief. The Queen and Princess Clementine, the Dukes of Aumale and Montpensier, Marshals Soult and Gerard, and the Curé of Méry, form an affecting group on the left. In front of the Chapel, but detached from it, a small apartment has been arranged for the accommodation of the royal family, who frequently visit this mournful spot; it is hung with black. On the mantel-piece of one room is a clock in a black marble case, representing France mourning; the hands mark 10 minutes to 12, the hour at which the Prince fell. Near it is a broken bronze column, on which is engraved 13th July, 1842, with the initials F. P. O. In the other room, also hung with mourning, is a marble urn surmounting a clock, which marks 10 minutes past 4, the hour at which the Prince ceased to exist. Foreigners are admitted, with passport, from 1 to 4 every day, except Wednesday.

On leaving this place, the visitor should turn into the *Vieille Route de St. Germain*, a few steps to his right, where he will find the new ÉGLISE ST. FERDINAND, finished in March 1847. The façade is mixed Gothic; a low flight of steps leads to the porch, which is flanked by two fluted columns with Gothic Corinthian capitals, and surmounted by a square belfry ending in a spire. The interior consists of a nave with clerestory windows, and two aisles, each terminating in a circular chapel, and separated from the nave by arches resting on Doric pilasters. The choir is semi-circular. The walls are painted in the gaudy Byzantine style. The architect is M. Lequeux.

The visitor will now cross the Barrier, and enter into the rue du Faubourg du Roule. He will there find, at No. 59, the

CHAPELLE DE BEAUJON, 4th district church of 1st arrondissement, which was erected, in 1780, at the expense of Nicholas Beaujon, receiver-general of the finances, after the designs of Girardin, and dedicated to St. Nicholas: it is small, presenting nothing remarkable, and is but seldom used, except for the funeral service of those who die in the hospital. Behind it are the house and grounds formerly belonging to the founder, whose extensive property was bequeathed almost entirely to the hospital named after him. The house, etc., after having been enjoyed by his legatees for 50 years, have lately, by the terms of the will, devolved to the same noble foundation.

The HÔPITAL BEAUJON stands upon the opposite side of the street, at No. 54, and was founded, in 1784, for 24 orphans of the parish du Roule, 12 boys and 12 girls, for whose support Nicholas Beaujon endowed it with 20,000 livres annually. By a decree of the Convention, this orphan asylum was converted

into an hospital for the sick, and took the name of Hôpital du Roule. The council-general of hospitals restored its former name, but not its primitive destination. The different parts of the Hôpital Beaujon, after the designs of Girardin, are well distributed, solid, and tastefully decorated. The original building is 96 feet in length towards the street, by 144 in depth, and consists of a ground floor, with three upper stories. Four pavilions have lately been added on the side of the Parc de Monceaux, the whole being connected by galleries. This fine hospital, spacious and airily situated, contains 412 beds. The average annual number of patients is 5100; the mortality as 1 to 9,49.—Physicians, Drs. Renaudain, Bouvier, Legroux, and Sandry: Surgeons, Messrs. Laugier and Robert. The patients are of the same class as those of the Hôtel-Dieu, and are attended by the *Sœurs de Ste. Marthe*. The public days of admission are Sundays and Thursdays, from 2 till 4; but strangers may visit it every day on showing their passports, and an inspection of this remarkably well-ordered establishment, certainly the most cheerful-looking, and probably the most salubrious, hospital in Paris, will be highly gratifying to every friend of humanity.

Behind this hospital is the PARC DE MONCEAUX, 6, rue de Chartres.—In this park, planted in the English style, a palace was erected in 1778, by M. Carmontel, for the Duke of Orleans. The National Convention decreed that Monceaux should not be sold, but preserved for various establishments of public utility. The Emperor on his accession presented it to the arch-chancellor Cambacérès, who unwilling to continue the expense of keeping it up, restored it to the crown four or five years afterwards. Napoleon then annexed Monceaux to his private domains, and upon his fall, in 1814, Louis XVIII. restored it to the Duke of Orleans. This park is well worthy of a visit; it is tastefully ornamented with grottos, ruins, etc. Visitors are admitted, with passport, on Thursdays and Sundays; tickets of admission for the season are with difficulty obtained, and only by applying in writing to the Secretary of the Queen. The park is much frequented, as it forms a delightful and quiet promenade.

In the rue du Faubourg du Roule, on the right hand, is one of the KING'S STABLES, where also the state carriages are kept. Handsome buildings, with Tuscan columns, surrounding two courts, were erected in the time of Charles X. Apply in person for tickets at the Bureau of *M. le Premier Écuyer du Roi*, rue St. Thomas du Louvre, at the Stables (see p. 179). On the same side is

The MARCHÉ DU ROULE, consisting of alleys lined with small shops. Nearly opposite stands

ST. PHILIPPE, 2d district church of 1st arrondissement.—This church, begun in 1769, after the designs of Chalgrin, and finish-

ed in 1784, may be ranked among the best productions of the French school. The portico is formed of 4 Doric columns crowned by a pediment, which is ornamented with an alto-rilievo representing Religion. In the interior, 16 fluted Ionic columns separate the nave from the aisles, and 6 more enclose the choir, around which the aisles are continued in a semi-circle. Beyond the choir is a rectangular chapel dedicated to the Virgin. The plan is that of the ancient basilica; the length is 164 feet and the breadth 78. It contains several good pictures, among which may be named the Martyrdom of St. James, by Degeorges.

Behind this church, at No. 28, rue de Courcelles, is the elegant mansion of Queen Christina of Spain.

The STABLES OF THE DUCHESS OF ORLEANS are in the rue de Montaigne; visitors are not generally admitted.

At the upper end of the rue de Miromesnil, leading out of the rue du Faubourg St. Honoré, is the

ABATTOIR DU ROULE—begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of 222 yards in length, by 131 in breadth. A description is unnecessary, as, all the Parisian Abbatoirs being alike, an examination of the largest, that of Popincourt, will suffice for the rest.

On the Plaine de Monceaux many new streets are traced out, and some of them partly finished. From its high and airy situation, this is destined some day to become one of the best quarters of Paris. It is traversed by the St. Germain Railroad.

From hence, the visitor will return to the

PLACE BEAUVEAU.—This place forms a semicircle. The central building, No. 90, is the Hôtel Beauveau, in front of which the Avenue Marigny extends to the Champs Élysées.

At the corner of the rue du Faubourg St. Honoré, 59, is the PALAIS DE L'ÉLYSÉE BOURBON.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Élysées was added to the garden. At the death of Madame de Pompadour, Louis XV. bought it of the Marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, M. Beaujon, the famous banker, enlarged and embellished it, after whose death the Duchess of Bourbon purchased and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the Revolution was used as the government printing-office. In 1800 it was sold, and converted into a garden for public amusements. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was a favourite residence of the Emperor. In 1814 and 1815 it

was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until the defeat of Waterloo terminated his short revolution of the *Cent Jours*. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the state. The interesting associations connected with this small palace will render it always an object of interest to visitors. A spacious court, terminating elliptically towards the Faubourg St. Honoré, leads to the principal entrance, adorned with a portico of four Doric columns, supporting a Corinthian one on the upper story. The wings extending on either side from this central body complete the front. Visitors are introduced through a small vestibule, containing a statue of Apollo, to the suite of apartments on the ground floor, by a guard-chamber, and a dining-room 50 feet by 20, ornamented with Corinthian columns and pilasters richly gilt. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. The views represented are : the Pyramids of Egypt, the passing of the Tiber, the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat (the carriage in the foreground contains Murat's children), and a view of the château de Neuilly, at that time also Murat's property; a female figure in the foreground is said to be a good portrait of Mme. Murat, the sister of Napoleon. The visitor is then requested to take a turn in the spacious garden, where he will obtain a view of the southern front of the palace, consisting of a central pavilion with an Ionic portico of four columns on the basement story, and a Corinthian one on the upper; two wings connect this with two lateral pavilions of plain architecture. A parterre surrounded with marble vases, interrupted by two statues of Venus caressing Cupid, lies in front. On returning to the dining-room, the visitor is led to the *Salon des Aides-de-Camp*; oval compartments on the upper part of the walls used to contain the portraits of the imperial family. The *Salon de Réception*, into which this leads, formerly served as the council-chamber of the Emperor. Here are two fine vases of Swedish porphyry, presented to Napoleon by Bernadotte. The bed-room, in blue and gold, contains, under a splendid recess, the bed upon which the Emperor last slept in Paris, after the battle of Waterloo. The next apartment was the favourite room of the Emperor, and is still called the *Salon de Travail*; it was here that the last abdication was signed. Its decorations are extremely elegant. The furniture is of Beauvais tapestry. A curious clock over the mantel-piece plays 14 airs. From this the visitor passes through the dressing-room, into a

suite of apartments, one of which was the *Dépôt des Cartes Géographiques* of Napoleon; another leads to the *Petits Appartements*, among which is the bed-room once occupied by the Duc de Berri, and previously by Napoleon, after the battle of Waterloo, from June 22 to July 3; also a small library, now empty, remarkable for having been the temporary bed-room of the Emperor Alexander during the occupation of the allies, and a *boudoir d'argent*, which is exceedingly elegant; the walls are in fresco, and the decorations, mouldings of the furniture, etc., in silver. These apartments were lately occupied by Ibrahim Pacha. From the grand vestibule the visitor ascends the principal staircase, and passes through the apartments of the upper story. These, for the most part, are a repetition of those on the ground floor. Their decorations are not quite so sumptuous; the mirrors however are remarkably fine. The Salle de Réception of this suite is adorned with four costly chandeliers, and on the mantel-piece is a valuable little statue of Agrippine in white marble. The library which follows leads to the bed-room. This beautiful apartment, fitted up in the style of a tent, with hangings of rich yellow silk, was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. The ornaments are all gilt, and of a military character. This was the bed-room of the Empress Maria Louisa, and here also was born the sister of the Duke of Bordeaux. Adjoining is a suite of rooms for the accommodation of a dame d'honneur, etc. These were the apartments latterly inhabited by the Prince de Salerno. The splendid collection of pictures belonging to the Duke de Berri, which formerly adorned the walls of this palace, were sold in England for the benefit of the Duke de Bordeaux, since the revolution of 1830. The palace has a lonely and deserted appearance, but the decorations of its wainscots and ceilings convey an idea of what it must have been in the time of the Emperor, and perhaps even in that of Madame de Pompadour. For permission to visit it, application must be made by letter to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme. The days of admission are Tuesday, Thursday, Saturday, and Sunday, from 12 to 4.

The EPISCOPAL CHURCH, for the use of the British embassy and residents, is in the rue d'Aguesseau, near the hotel of the British ambassador. Its style is Gothic; the internal decorations are plain; it consists of a nave, 50 feet high, and is lighted by painted windows at each end, and by three apertures in the roof. The organ is placed behind the altar, which is ornamented with a fine painting by Annibal Carracci. The pulpit, desks, and seats are of oak. There is a large and handsome gallery

for the use of the ambassador, his family, and the members of the embassy. This church was built in 1833, at the expense of the late Bishop Luscombe, chaplain of the embassy, and after a plan of his own, by M. Vivenel, under the direction of M. Dalhstein, architect. It will hold about 800 persons, and is crowded during the hours of divine service by the most respectable of the British residents and visitors. The service on Sundays is at half past 11 and 4 o'clock. The secretary is Mr. Shephard, who resides at the office adjoining the church, to whom notice of marriages, funerals, and baptisms may be given.

At No. 41, in the rue du Faubourg St. Honoré, is the splendid hotel of the Baroness Pontalba. The ground floor is of the Doric order, having a deeply-projecting portico. The upper story is Composite; the roof is broken by windows, in the Mansard style. Next to this is

The BRITISH EMBASSY, No. 39, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

Returning from thence, the visitor will pass near the

HÔTEL DE LA REYNIÈRE, 1, rue des Champs Élysées.—This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It was long occupied by the Russian embassy; the Duke of Wellington also resided here. It is now the residence of the Turkish ambassador.

The stranger should now proceed to the

CHAPELLE EXPIATOIRE, rue d'Anjou St. Honoré.—The spot upon which this beautiful little chapel is erected was originally a burial-ground dependent upon the parochial church of the Madeleine. Upon the execution of the unfortunate Louis XVI. and his queen, in 1793, they were here obscurely interred. It was then purchased by M. Descloseaux, and converted into an orchard, in order to secure from revolutionary fury the precious remains which it contained. The royal graves were carefully marked by the proprietor, who, it is said, sent annually to the Duchess d'Angoulême a bouquet of flowers gathered from the ground beneath which her parents were laid. At the Restoration the orchard was purchased from its faithful guardian, and the royal ashes were transported to St. Denis with the greatest solemnity and pomp. The earth that had enclosed the coffins was carefully preserved, and placed where the king had lain; whatever could be found on this spot of the other victims of the revolution, including the Swiss Guards, was also placed in two large adjoining graves. Over the whole, an expiatory chapel, with suitable buildings adjoining, was erected

by Louis XVIII., as the following inscription on the front shows :

Le Roi Louis XVIII. a élevé ce monument pour conserver les lieux où les dépouilles mortelles du Roi Louis XVI. et de la Reine Marie-Antoinette, transférées le 21 Janvier MDCCCXV. dans la sépulture royale de St. Denis, ont reposées pendant XXI. ans. Il a été achevé la deuxième année du règne du roi Charles X., l'an de grâce MDCCCXXVI.

The adjoining space is planted with cypresses, and has gates in the rues d'Anjou, de la Madeleine, and de l'Arcade. The outer vestibule leads by a flight of steps to a raised platform, surrounded by a covered gallery on each side and by a chapel at each end, containing the remains of the old cemetery. Opposite stands the larger chapel, of the Doric order, in the form of a cross, surmounted by a dome. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel ; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab ; on that of the latter are extracts of the queen's last letter to Mme. Elisabeth. Around the chapel are niches with magnificent candelabra, and over its vestibule is a bas-relief representing the funeral procession to St. Denis. The corners are adorned with allegorical bas-reliefs. The whole is finished with great taste and simplicity. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried ; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day. The architects were Percier and Fontaine. The guardian who shows it resides in the building. Not far from this are the

BAINS DE TIVOLI, 102, rue St. Lazare.—In this establishment are artificial baths of every kind, with commodious lodgings for invalids, and a fine garden.

At 5, rue Ste. Croix d'Antin, is the

COLLÈGE ROYAL DE BOURBON.—The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capuchins. In 1800, the same architect was charged to convert it into a college, to be called Lycée Bonaparte, a name which it bore till the restoration, when it assumed that of Collège de Bourbon. The front is 162 feet long by 42 in height. It consists of a central door-way with Doric columns resting on plinths, and sustaining an entablature, and of two pavilions at the extremities ; one of which, formerly the chapel of the convent, is now

THE CHURCH OF ST. LOUIS D'ANTIN, composed of a nave, with one narrow aisle : it is a plain building of the Doric order, with a nave and aisle, and a semicircular choir ; the altar is towards the west. The ceiling of the choir is painted by

Messrs. Abel de Pujol and Brézard, and four large pictures of saints, painted in wax, are by Messrs. Signol, Cornu, and Bé-zart. Behind the aisle to the left is a rectangular Lady Chapel, with Ionic pilasters. In an urn placed on a column of black marble, in the baptismal chapel, is the heart of Count de Choiseul Gouffier, the celebrated Grecian traveller.

Passing by the rue Joubert, the stranger may obtain admittance to No. 52, rue de la Victoire (called during the restoration rue Chantereine). By proceeding up an avenue, leading into a garden, he will find a house, once the residence of Napoleon and Josephine. It was originally built in 1787 for the celebrated dancer Guimard, passed from her to Madame Talma, who in her turn sold it to Madame Beauharnais, afterwards the Empress Josephine. The latter added the pavilion we now see at the nearer end, which formed no part of the original construction. It masks the pillared door-way, and its interior, forming a kind of antechamber to the suite of rooms (only three in number, and any thing but spacious), will ever be famous for being the trysting-place of the future Emperor's paladins, when the new chivalry of France set out with their chiefs to silence the "avocats criards," as the fiery Murat designated the legislators assembled in the Orangery of St. Cloud. On the western side of the building, the visitor will see the window of the *cabinet de travail* of the then future Emperor. It is the fourth and last window of the lower range. The door of this cabinet, which is not much larger than a sentry-box, opens interiorly into the drawing-room. Overhead, at the top of the house, may be seen the sky-lighted garret in which Napoleon passed many a night. His habitation of the little mansion, which of course was only as occasional as his visits to Paris, seems to have always caused some derangement of its interior economy, seeing that his step-son, Eugene, the future Viceroy of Italy, was fain to sleep in the loft of the small coach-house which the visitor will remark to the right on entering the garden. The bed-room of his sister Hortense, afterwards queen of Holland, may also be seen close by. General Bertrand became the tenant of this mansion for a time, on his return from St. Helena, on the death of his master in 1821. Its present occupant is M. Boutet, who has established in it an institution. The hotel is the property of the widow of Marshal Lefebvre-Desnouette. In the garden may be seen a bust of Napoleon, (1) not remarkable

(1) As the most trifling circumstances connected with the career of this extraordinary man cannot but be interesting to the reader, a brief notice is subjoined of the different places at which he resided in Paris from his first arrival up to the revolution of the 18th Brumaire, and the establishment of the Consular government.—*École Militaire*: Bonaparte,

in itself, under which Bertrand has caused to be engraved:—

In hæc minima jam maximus plusquam maxima concepit.

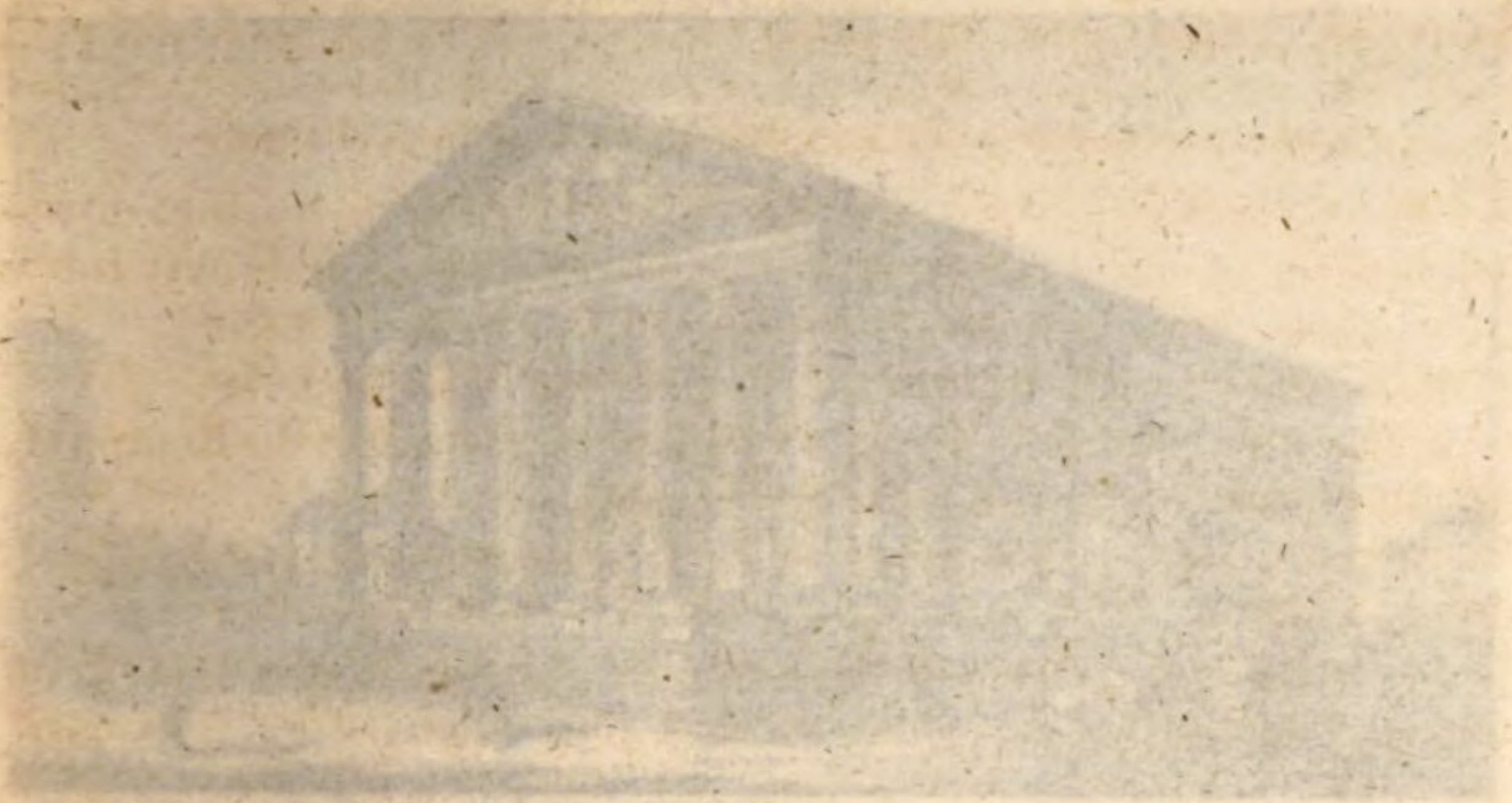
In the house adjoining are the *Bains Néothermes*, the completest bathing-establishment in Paris, where invalids may have the competent medical attendance of Dr. A. de Bonnard.

Returning to the Boulevard, the visitor will find the MAISON ST. FOIX, or HÔTEL D'OSMOND, 8, rue Basse du Rempart, a splendid mansion built by Brongniart, in 1775.

At the western extremity of the Boulevards stands the superb church of

LA MADELEINE.—This is the fourth church which has been erected, since the beginning of the 13th century, on this site,

coming from the military school of Brienne, was admitted here on the 19th October, 1784, and occupied a small room on the upper story of the establishment.—*Quai de Conti*, No. 5. Here Bonaparte occupied a small garret.—*Hôtel de Metz*, *rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was ordered to Paris to render an account of some strong political opinions he had expressed while in garrison at Valence.—*Hôtel des Droits de l'Homme*, *rue du Mail*, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th story, at a rent of 27 livres *in specie* per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons in declamation to “la citoyenne Petit,” afterwards Mme. Talma.—*Rue de la Michaudière*, No. 19. Being without employment, in very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper story of this house.—*Hôtel Mirabeau*, *rue du Dauphin*, 1795. Bonaparte disgraced occupied himself in visiting the different members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendémiaire of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated “the sections,” and opened his way to the appointment of “General in Chief of the Army of Italy.”—*Hôtel de la Colonnade*, *rue Neuve des Capucines*. Here Bonaparte installed himself on the 13th Vendémiaire, and remained during the disarmament of “the sections,” and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold.—*Rue Chantereine*, No. 52, whither Bonaparte removed on his marriage with Josephine. From this hotel he took his departure 21st March, 1796, to assume the command of the army of Italy, and on the 5th December, 1797, returned to it, his arrival at Paris being preceded by 170 standards, 550 pieces of cannon, and 60,000,000 fr. remitted to the state; in honour of which the municipality voted that the street should henceforth bear the name of the “rue de la Victoire.” Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel, on his return, emanated those counsels and intrigues which led to the revolution of the 18th Brumaire, and to his dictatorship.



THE MARSHALLS



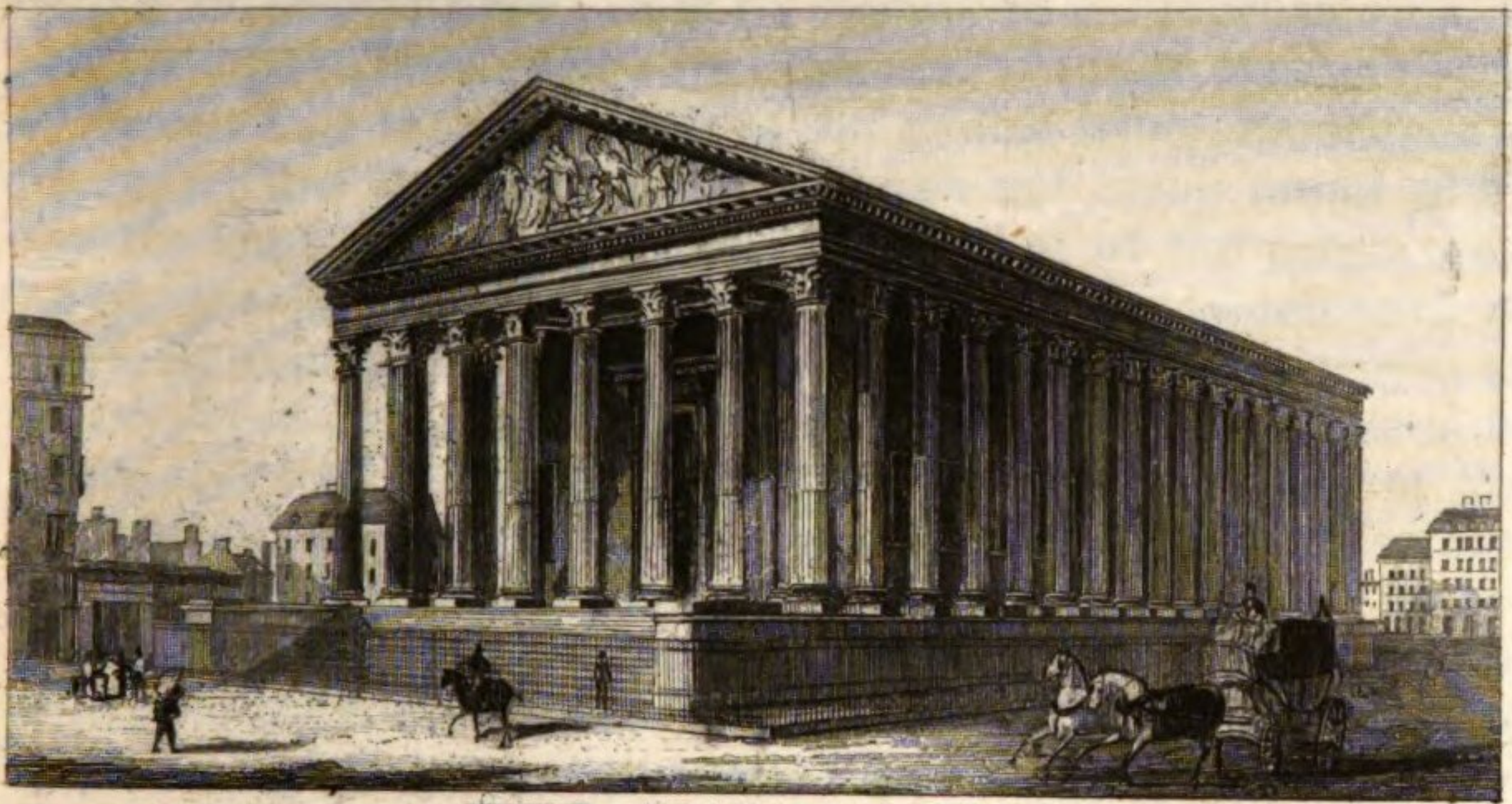
CHAPMAN BUILDING



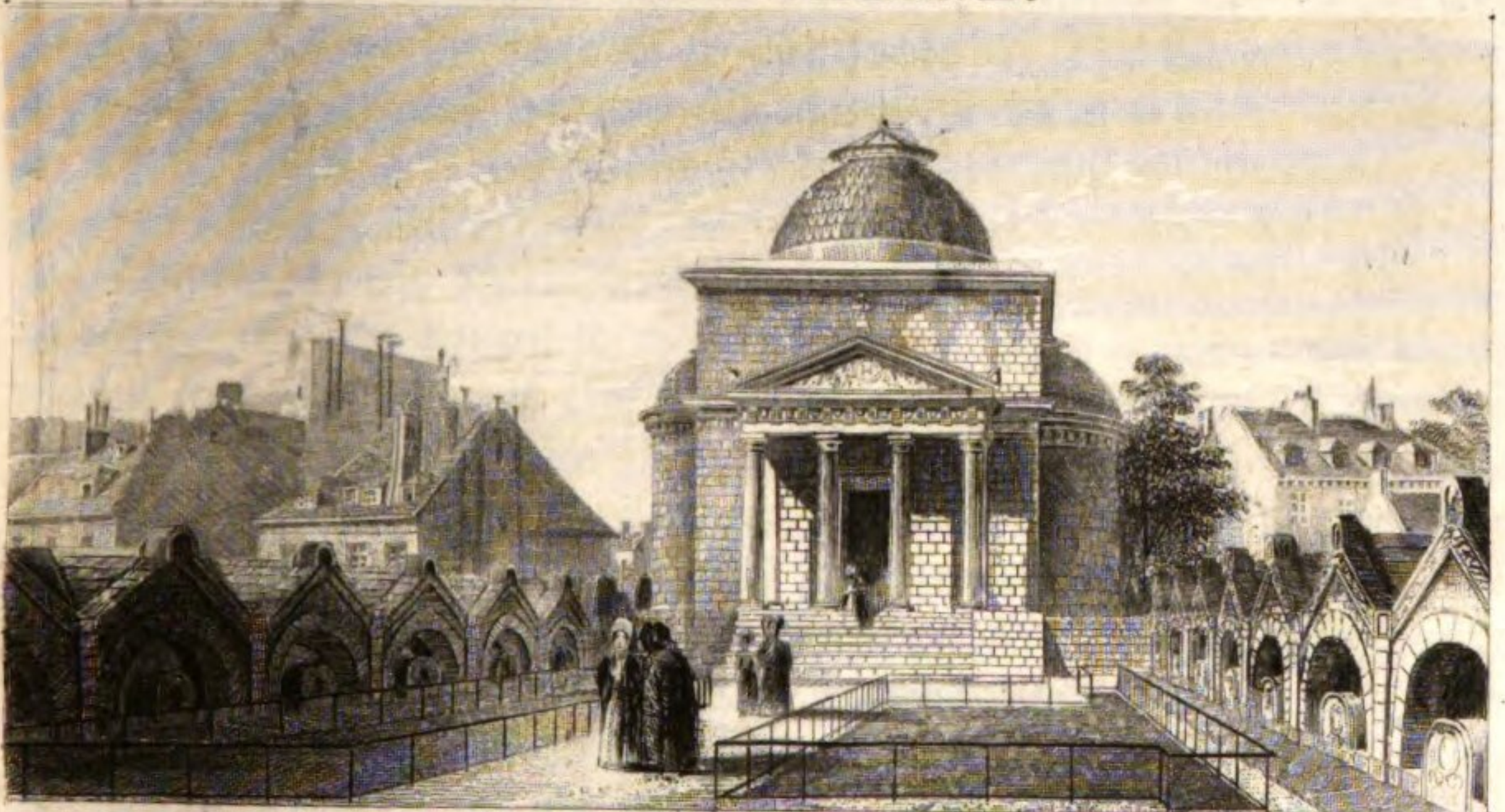
THE CLARK BUILDING



EPISCOPAL CHURCH



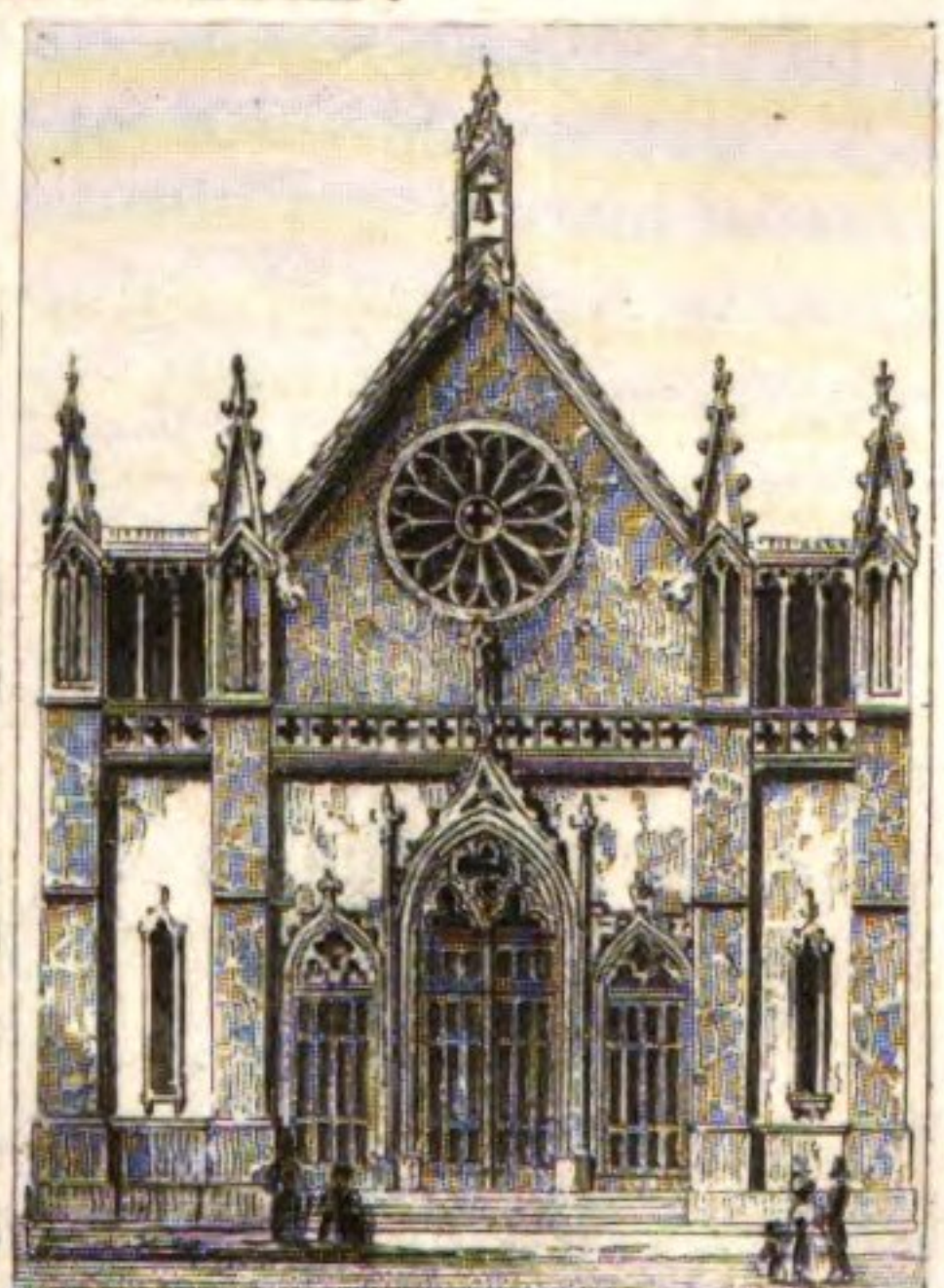
THE MADELEINE.



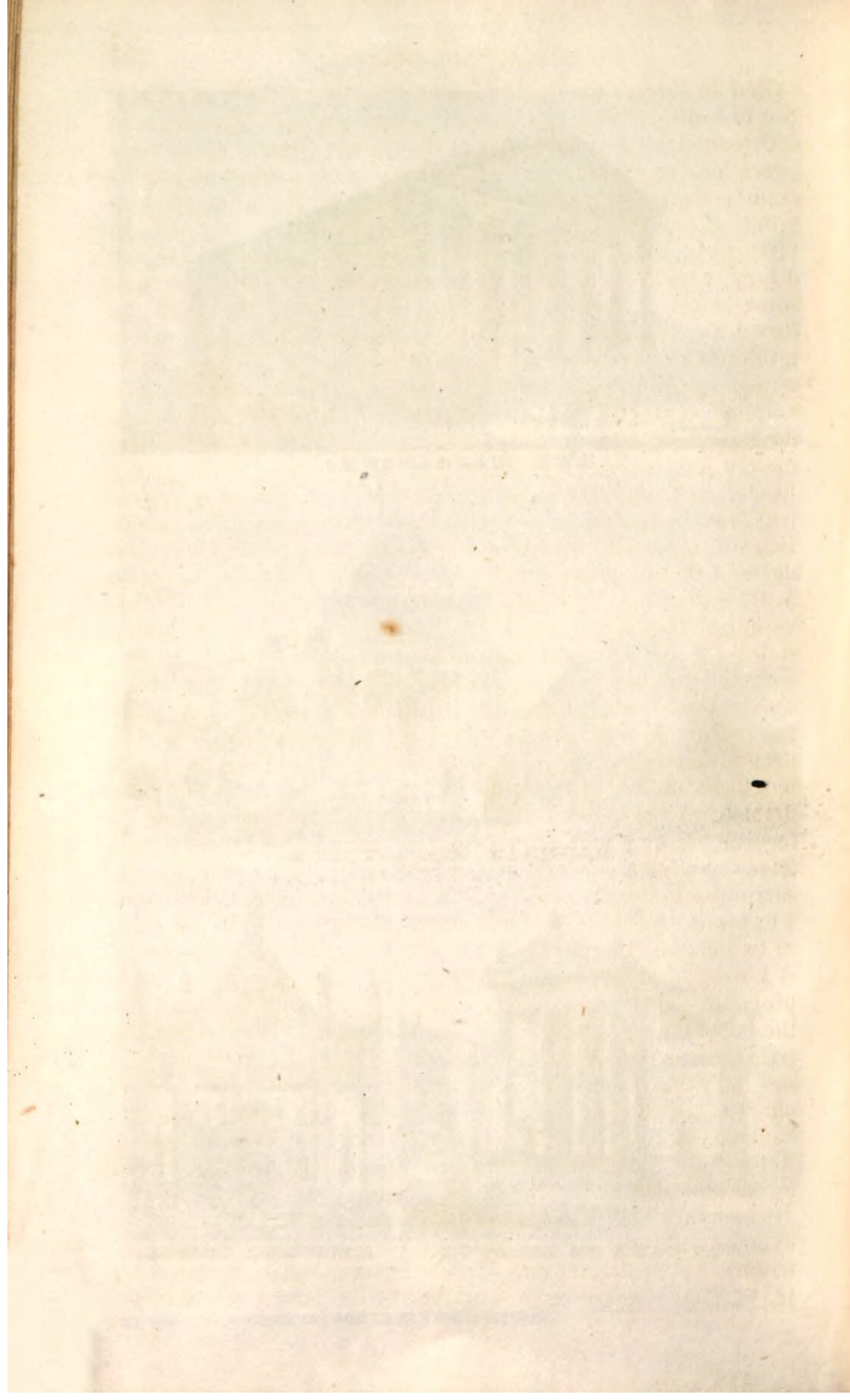
CHAPELLE EXPIATOIRE.



NOTRE-DAME DE LORETTE.



EPISCOPAL CHAPEL.



called in former times, from its vicinity to a suburban villa of the Bishops of Paris, "la Ville l'Évêque." In 1659, Mademoiselle d'Orléans laid the first stone of the edifice which immediately preceded the Madeleine. That church not being found sufficiently large for the increasing population of the neighbourhood, the present magnificent structure was commenced in 1764, by Constant d'Ivry, architect to the Duke of Orleans: to d'Ivry, who died in 1777, succeeded Couture, who altered in some respects the original design. The breaking out of the Revolution suspended the works altogether, until, on the termination of the Prussian campaign, Napoleon having determined to dedicate the Madeleine as a Temple of Glory, "to commemorate the achievements of the French arms, and to have on its columns engraved the names of all those who had died in fighting their country's battles," allotted the necessary funds, and directed Vignon to complete it. The Emperor's project was frustrated by the disastrous events which followed. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle Elisabeth. The revolution of 1830 found it, notwithstanding, in a very unfinished state; the activity of the present government has, however, completed it, under the direction of M. Huvé, who had conducted the work with M. Vignon, in a manner altogether worthy the original design. This proud specimen of the genius of modern architecture stands on an elevated platform, of 328 feet in length by 138 in breadth, and is approached at each end by a flight of 28 steps, extending the entire length of the façade. Its form and proportions are purely Grecian. A colonnade of 52 isolated Corinthian columns, each 49 feet by 16½ in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. The intercolumniations are of the breadth of two diameters, and corresponding with them, in the walls, is a row of niches containing colossal statues of saints, composed of, on the right of the bronze gate, St. Philippe, and on the left, St. Louis, both by Nanteuil. In the colonnade on the right; 1. the Angel Gabriel, by Duret; 2. St. Bernard, by Husson; 3. Ste. Thérèse, by Feuchère; 4. St. Hilaire, by Huguenin; 5. Ste. Cécile, by Dumont; 6. St. Irénée, by Gourdel; 7. Ste. Adelaïde, by Bosio, nephew; 8. St. François de Sales, by Molchenet; 9. Ste. Hélène, by Mercier; 10. St. Martin de Tours, by Grevenich; 11. Ste. Agathe, by Dantan, jun.; 12.; St. Grégoire, by Thérasse; 13. Ste. Agnès, by Dusseigneur; 14. St. Raphael, by Dantan, sen. Facing the rue Tronchet: 15. St. Luc, by Ramey; 16. St. Jean, by the same; 17. St. Mathieu, by Desprez; 18. St. Marc, by Lemaire. In the colonnade on the left: 19.

Guardian Angel, by Bra; 20. Ste. Marguerite, by Caunois; 21. St. Jean Chrysostôme, by Jecther; 22. Ste. Geneviève, by Debay, sen.; 23. St. Grégoire le Grand, by Maindron; 24. Ste. Jeanne de Valois, by Caillot; 25. St. Jérôme, by Lanno; 26. Ste. Christine, by Valcher; 27. St. Ferdinand, by Jalay; 28. Ste. Elizabeth, by Cailhouette; 29, St. Charles Borromée, by Jouffroy; 30. Ste. Anne, by Desbœufs; 31. St. Denis, by Debay, jun.; 32. St. Michel, by Raggi. A richly sculptured frieze, surmounted by a cornice adorned with lions' heads and palm leaves, crowns the colonnade; and the ceiling, between the two walls and the colonnade six feet in breadth, is distributed into square moulded compartments enriched with the most florid architectural ornament. The pediment of the southern end contains an immense alto-relievo by Lemaire, 126 feet in length by 24 in height to the angle: in the centre is the figure of Christ, at whose feet the Magdalene is seen in an attitude of suppliant penitence, receiving from the divine clemency the remission of her sins. On the right of the Saviour the Angel of Pity contemplates with benign satisfaction the converted sinner: directed to assemble the just, he is attended by Innocence, supported by Faith and Hope. Charity, seated, attended by two children, regards the blissful abodes of Paradise. In the angle is an angel who greets the resurrection of a blessed spirit, and, raising his shroud, points to the place reserved for him. On the left of the Sovereign Judge the Angel of Vengeance repels the Vices. Hatred, with distorted features; Unchastity, personified by a female dishevelled and in disordered garb, accompanied by the object of her guilty passion; Hypocrisy, with youthful feminine features, on her head a raised mask; Avarice, represented by Age still clinging to useless treasures; and a demon precipitating into the abyss a damned spirit, terminate the group on this side. This is the largest sculptured pediment in existence, and occupied two years in executing: the figure of Christ measures 18 feet in height. The northern portico is simple, without any extraordinary architectural ornament. The main walls are rusticated with moulded channels. Having ascended the lofty flight of steps which leads to the southern porch, the visitor's attention will be arrested by the bronze doors, a work in every respect worthy of the edifice. This immense *chef-d'œuvre*, measuring 33 feet by 16½, illustrates by scriptural subjects in compartments the ten commandments. The 1st contains a bas-relief of Moses commanding the Tables, which he has just received from the Lord, to be obeyed. 2d, Moses causes the blasphemer to be stoned. 3d, God reposes after the creation of man. 4th, Joshua punishes the theft of Acham after the taking of Jericho. 5th, the curse of Noah on

his son. 6th, Susanna, and punishment of the Elders. 7th, The death of Abel, and the curse of Cain. 8th, God reproaches Abimelech. 9th, Nathan announces to David his chastisement. 10th, Elias reproaches Jezabel with the murder of Naboth. These noble doors, designed by Triquetti, and cast, under his direction, by Messrs. Richard, Eck, and Durand, are considerably larger than those of the Baptistery at Florence, or of the Pantheon at Rome, and are only to be compared in dimensions to those of St. Peter's. On entering the vestibule, where a splendid organ with Corinthian decorations, richly carved and gilt, is erected over the porch, three bas-reliefs are conspicuous on the soffit of the arch, Faith, Hope, and Charity. On the right is the chapel for marriages, with a group by Pradier, representing the marriage of the Virgin. On the left is the baptismal font, with a group by Rude, of Christ and St. John at the waters of Jordan. The pulpit to the right on entering and the 12 confessionals along the chapels, richly carved in oak and gilt, are executed in the same taste as the decorations of the organ. The church itself consists of a vast nave, laterally interrupted by four piers on each side, fronted with lofty fluted Corinthian columns standing on pedestals, supporting colossal arches, on which rest three spherical cupolas pierced with skylights and adorned with compartments gorgeously gilt; their corners are supported by Saints and Apostles in alto-relievo. The choir is semicircular, and pierced above with a skylight also. The walls of the church are lined with rich marbles. An Ionic portico, supporting a gallery with a balustrade, runs between the piers of the lateral arches, and is continued around the choir; it is interrupted under each arch by the pediment of a chapel with Corinthian columns; a marble balustrade separates these chapels, six in number, from the rest of the church. Each chapel contains the statue in marble of its patron; they are : Ste. Amélie, by Bra; Jésus Christ, by Daret; Ste. Clotilde, by Barye, on the right : on the left, St. Vincent de Paule, by Raggi; the Virgin, by Seurre; St. Augustin, by Etex. A marble balustrade encompassing the interior of the church separates it from these altars. The tympana of the lateral arches above the chapels contain paintings illustrative of the life of the Magdalene. The first, to the right on entering, represents the Preaching of Christ and Conversion of the Magdalene, by Schnetz. 2d, The Crucifixion, with the Virgin Mary, Mary Magdalene, etc., by Bouchot. 3d, The Magdalene in the desert, joining in prayer with the angels, etc., by Abel de Pu-jol. On the left, 1st, The Supper of Bethany, with the Magdalene at the feet of Christ, by Coudert. 2d, The Magdalene, bringing precious ointments to embalm the body of Christ, is

told by an angel that he has risen, by Coignet. 3d, The Death of the Magdalene, who resigns her spirit amidst the hymns of angels and the seraphim, by Signol. (1) On the ceiling over the altar is a splendid composition by Ziegler, which cannot fail to command attention. The object of the artist in this great design was to illustrate, by personages sacred and historic, the events which have most powerfully contributed to propagate, establish, and maintain the Christian religion, and, by the introduction of the Magdalene in glory, to exhibit the regenerating influence of Christianity on the lives and morals of men. The Magdalene, in the attitude of a repentant sinner, is placed near Christ: three angels, supporting the cloud on which she kneels, exhibit a scroll with the words "dilexit multum" (she loved much). The Saviour enthroned, in his hand the symbol of redemption, is surrounded by the Apostles and Evangelists, the founders of Christianity: on his right are characterised the principal events which relate to the history of the eastern church, in the persons of the Emperor Constantine, St. Maurice, St. Laurence, St. Augustin habited as a monk, and St. Ambrose, bishop of Milan. Next come the Crusades: Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the expedition, are in the van; then follow the dukes, counts, and barons of Christendom offering their wealth and their swords, and an old man beneath, who devotes his three sons to the "holy cause." Chief of a group near the Magdalene, St. Louis kneels, covered with the royal mantle, displaying the fleurs de lys; then Godefroy de Bouillon, bearing the oriflamme; Richard Cœur de Lyon, Robert of Normandy, a Constable de Montmorency; Dandolo, the "blind old Doge," carrying the Venetian standard, which he planted in triumph on the Turkish walls; and next, recognised by his pen, is Villehardouin, the historian of the Crusades. The struggles of the Greeks to throw off the Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing in devotion around the standard of the cross. On the Saviour's left are some of the early martyrs: Ste. Catherine, with the wheel, etc.; Ste. Cecilia, holding the emblem of "divine harmony." Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew, traditionally supposed to be Judas Iscariot. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom in the attitude of devotion is Ste. Clotilde, Queen of France. Corresponding to

(1) The mode of applying these paintings is very durable. A thin coat of fine lime is first applied to the surface of the wall, and one of oil is then added; upon this the painting is made, and the process is equivalent to painting on the stone itself.

St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire; an envoy of the caliph Haroun al Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa; the Doge and a Venetian senator standing near indicate that the ceremony took place at Venice. Otho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is Henry IV., the convert to Catholicism; Louis XIII., presenting his crown to the Virgin in obedience to his vow; and near him Richelieu, who assists in the ceremony. The last group is devoted to the Emperor Napoleon, who receives the imperial crown from the hands of Pius VII. The Bishop of Genoa unrolls the concordat, and is assisted by Cardinals Caprara and Braschi. The artist has not introduced his present Majesty, but a date inscribed on a column sufficiently indicates by whose orders this record of the triumphs of Christianity was executed. The choir, forming a semicircle, is ornamented in the intercolumniations with paintings and arabesques by Raverat, on a ground of gold, which produce a very fine effect. In the midst, approached by marble steps, stands the high altar, unrivalled perhaps for the richness of its sculptured decorations, by Marochetti. The principal group represents the Magdalene in an attitude of divine rapture, borne to paradise on the wings of angels; around her person are draped a gracefully-folded tunic, and the long hair with which she wiped the Saviour's feet. On a pedestal at each of the front angles is an archangel in prayer. All these figures are considered to be of the finest design and execution; they are all of the size of nature, and were paid 150,000 fr. A delicately sculptured frieze runs in front of the table, and is by M. Calhouette; two beautiful children support semicircular lateral stands on each side, and below the table of the altar is a bas-relief representing the feast of Cana, by Moine. It must be acknowledged that this church, although it will disappoint the expectations of those who think to find in it the "solemn temple," is a splendid specimen of the perfection and resources of art in this country. Much difficulty was experienced in ventilating and warming this vast building; it has, however, been so happily attained, that little variation is now perceptible in any part of it, by means of hot-water pipes emanating from a boiler placed under the choir. Behind the northern portico, and concealed from view, is a peal of fixed bells, rung by hammers. The roof is composed entirely of iron and copper. In the basement story is a chapel dedicated to St. Francis Xavier, belonging to the fraternity of that name. High mass is ce-

celebrated in the Madeleine at 11 on Sundays and holidays.

Behind the Madeleine is a small but well-supplied market, and on the esplanade east of the edifice a flower-market is held on Tuesdays and Fridays. Near this, in the rue Chauveau la Garde, No. 3, is the *Hôtel Victoria*, an English house, and noted for its comfort, airiness, and the reasonableness of its charges. At a short distance is the

HÔTEL DES AFFAIRES ÉTRANGÈRES, corner of the Boulevard and rue Neuve des Capucines, (1) offices and residence of the Minister for Foreign Affairs. In 1821, government purchased this hotel of the heirs of Marshal Berthier, Prince of Wagram. A new hotel for the Minister is being erected on the ground adjoining the Chamber of Deputies.

Passing into the rue de la Paix, one of the cleanest and widest of the trading streets of Paris, the visitor will observe the

HÔTEL DU TIMBRE.—The Stamp-Office occupies a part of the Convent des Capucines, from which the neighbouring street and boulevard derive their names. It presents a blank wall to the street, looking like a mausoleum. This building, as well as the hotel of the Minister of Foreign Affairs, is soon to be pulled down, and the ground sold to build upon. The new Stamp-Office will be in the rue de la Banque, near the Bank of France.

Opposite is a barrack of the *Sapeurs-Pompiers*, or Firemen.

SECOND ARRONDISSEMENT.

One of the first objects on entering this arrondissement from the Place Vendôme is the

MARCHÉ ST. HONORÉ, rue du Marché St. Honoré, opened in 1809, upon the site of the Convent *des Jacobins*, so celebrated during the Revolution. It consists of four covered squares, for the sale of provisions of all sorts; it is well supplied with water by fountains.

The rue Neuve des Petits Champs will lead, by the rue Méhul, to a "place" in which stands an elegant building, the *Théâtre des Italiens*. (See *Theatres*.)

Next to this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor into the rue Neuve St. Augustin; at the western end of which will be found the

FONTAINE DE LOUIS LE GRAND, at the angle formed by the rue

(1) In April 1845, at the corner of the Boulevard and the Rue Neuve du Luxembourg, the workmen, in digging rather deep for the foundation of a new house, came on part of the old fortifications of Paris under Henry IV., which ran along the central line of Boulevards and terminated at the Porte St. Honoré, and which were destroyed in Louis XIV.'s time.

de la Michodière and the rue du Port Mahon.—This pretty fountain was erected in 1712, and rebuilt in 1828. It consists of two columns, with a niche between, in which stands a figure armed with a trident, in the act of striking a dolphin. The capitals, cornices, and entablature, are ornamented with sculptures of fish, shells, aquatic plants, etc. The basin, formed of a single block of stone, is fashioned to represent an immense shell. The following was the inscription:—

Regnante Carlo X.

Pristinum fontem angustiore area jam amplificata,

Communi utilitati urbisque ornameto,

In majus restituerunt præfectus et ædiles

Anno M.DCCC.XX.VIII.

but the first line of it is now effaced.

On passing up the rue Louis le Grand, the visitor comes to the western end of the Boulevard des Italiens, where he will remark the fantastic front of the *Bains Chinois*, lately sold, and soon to be pulled down. From hence the rue de la Chaussée d'Antin (1) leads to the rue de Clichy, where, on the eastern side, at No 34, is the Ecole Municipale de François I., founded by the City (see p. 84); and higher up, not far from the barrier, is the new Prison for Debtors, a plain building, almost entirely hid from the street by a high wall. (See p. 61.)

The stranger, by prolonging his walk outside the *Barrière de Clichy*, will soon come to the airy and agreeable town of *Les Batignolles*. To the east along the exterior Boulevard is the

CIMETIÈRE DE MONTMARTRE.—This spot having formerly been a gypsum quarry, the consequent irregularity of the ground gives it a broken and picturesque appearance. It was the first cemetery established after the suppression of burial-places in the city, and was originally named *Champs de Repos*. The visitor, in making the tour, should ascend an elevation to the

(1) The nomenclature of this street has undergone many changes. It was at first called *Chemin des Porcherons*, being at that time only a rugged road crossing the Prés des Porcherons, an open space, the favourite resort of duellists and debauchees. It was next named *Chaussée Gaillon*, on account of its proximity to the Porte Gaillon; afterwards *Rue de l'Hôtel Dieu*, from its leading to a farm belonging to that hospital; subsequently on the building of the Hôtel d'Antin it became the *Chaussée d'Antin*. In 1791 it received the name of *Rue Mirabeau*, in memory of the celebrated revolutionary orator, who resided in it at the time of his death, at No. 42. In 1793, by a decree of the Republic, it was changed to *Rue Montblanc*, but at the Restoration it resumed its title of *Chaussée d'Antin*. The financier Necker resided at No. 7, afterwards the Hôtel Recamier. No. 62 was built on the site of a small hotel inhabited by Josephine before her marriage with Napoleon, and in which Gen. Foy died. The last house on the right was formerly the hotel of Cardinal Fesch.

right, which affords an interesting view of the ground below, where in Spring the poplar, the lilac, and the honeysuckle revive and bloom among the mouldering dead. At the extremity of this eminence will be observed a stone cross, near which on an elevation are some handsome monuments of the families of Voyer d'Argenson, d'Aguesseau, de Ségur, and Seveste. The most prominent object is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Among the monuments most admired for an elegant simplicity are those of the two celebrated singers, Jenny Colon and M. Nourrit, erected within the last few years; the latter presents a beautifully-executed profile likeness of that accomplished actor and singer. Amidst a multitude of simple grave-stones are scattered numbers of highly-ornamented columns, sarcophagi, small temples, etc. The stranger's steps will often be arrested by epitaphs breathing expressions of the most touching and unaffected tenderness. The *fosses communes*, or common graves, will be noticed near the exterior boundary. Towards the centre of the cemetery is the Jews' burying-ground, enclosed, and containing some handsome monuments with Hebrew inscriptions. The stranger should not fail to visit this cemetery, as, next to Père la Chaise, it is the most picturesque and rich in monuments. The English visitor's attention will frequently be arrested by monumental inscriptions in his native tongue to the memory of his countrymen.

On returning from this spot, the Barrière Blanche leads by the rue Blanche to the *Poste aux Chevaux*, at the corner of the rue Pigale. This large well-arranged establishment contains a farriery, sheds for fodder, corn, etc., the director's house, and other offices, besides the immense stables. The number of horses kept here exceeds 400. Strangers are readily admitted.

In this part of the town the houses, built in the style of villas, many surrounded by good gardens, and on the hill-side overlooking Paris, form a delightful quarter of the capital. One of them, No. 20, rue Fontaine St. George, is worthy a visit; it is built in the style of the renaissance, and the sculptures, executed by M. Lechesne, are of the most finished description.

Eastward of this, at the end of the rue St. Lazare, is

NOTRE DAME DE LORETTE.—This beautiful church was commenced in 1823, after the designs of M. Le Bas. Its total external dimensions are 204 feet by 96. A square campanile crowns the roof of the choir. The portico, which looks well when viewed from the rue Lafitte, is composed of four Corinthian columns, supporting a pediment, in which are sculp-

tured in alto-relievo the Virgin and infant Saviour adored by angels. On the frieze is the inscription:—*BEATÆ MARIÆ VIRGINI LAURETANÆ*. Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance under the portico is flanked by smaller ones at the extremities of the façade. The internal decorations much resemble those of some of the Roman churches. Two rows of 8 Ionic columns, to the right and left, separate the nave from the aisles, each of which begins with a semicircular chapel and cupola; the choir is terminated by a large semi-circular alcove. Two more rows of columns separate from the aisles the chapels lining the main walls, richly decorated or hung with pictures; the ceilings are gorgeous, being divided into compartments, richly sculptured and ornamented with rosettes, the whole highly coloured or profusely gilt. At the entrance of each aisle is a small chapel and cupola; that on the right being the baptistery, that on the left hand the chapel of the dead. In the former, several frescos represent the fall and the regeneration of man; in the cupola are painted Intelligence, Innocence, Wisdom, and the Guardian Angel; surrounded with the attributes of Baptism. In the latter we see the Resurrection of Christ, the Sepulchre, and Scenes of Death at different stages. Both these chapels are painted by Blondel. At the other extremities are two others, still unfinished, viz., the chapel of the Virgin, for marriages, and that of the Holy Communion; meantime these services are performed in small side chapels, also decorated with paintings, composed expressly by the first artists of the day. Over the columns and entablature of the nave, the spaces between the windows are occupied by eight beautiful frescos illustrative of the life of the Virgin, by Dubois, Langlois, Vinchon, Monvoisin, Dejeanne, Grange, Hesse, and Coutan. The remaining ones, three in each aisle, are separated by partitions, with doors to communicate. The windows display fine specimens of stained glass. The choir is fitted up with stalls; a gilt balustrade separates it from the rest of the nave, and its walls are incrustated with rich marbles. The high altar is supported by columns of the Corinthian order, with gilt bronze bases and capitals. Over the stalls are painted the Presentation in the Temple, by Heim, and Jesus in the Temple, by Drolling. The dome of the choir is adorned with figures of the four Evangelists, by Delorme; on the concave ceiling behind the high altar is the Crowning of the Virgin, by Picot, executed on a ground of gold. The organ, a very fine one, but not harmonising with the gorgeous decorations of the church, is placed over the principal doorway. The general effect of the interior of this boasted gem of French devotional art is by many considered too splendid to produce

the solemn feeling a place of worship ought to inspire. The quarries of Château Landon furnished the stone even for the polished pillars of the nave. The entire cost of the church was about 1,800,000 fr. Service is performed here with much pomp, and the singing, chiefly executed by children of the parochial schools, instructed on the new harmonic system, is remarkably good.

Behind this church there is a new quarter of Paris, called *La Nouvelle Athènes*, well worth the stranger's attention, for the elegance of the houses. In ascending the rue Notre Dame de Lorette, at the left hand corner of the rue St. Georges, is a private house with a small garden in front, the residence of M. Thiers. The quarter of Notre Dame de Lorette is the favourite abode of artists, actresses, and femmes galantes. The rue des Martyrs leads to the

ABATTOIR DE MONTMARTRE.—This slaughter-house is situated between the rue Rochechouart, the avenue Trudaine, the rue des Martyrs, and the wall of Paris. The architect was M. Poitevin, under whose direction it was begun in 1811. It occupies a spot 389 yards in length by 140 in breadth.

The visitor may descend by the rue Rochechouart, or the rue du Faubourg Poissonnière, in the latter of which is the large circular laboratory of the French *Gas Light Company*, besides other manufactories. In the rue Montholon, at the eastern end, No. 6, is a Protestant church, one of the oldest edifices in Paris, formerly devoted to the Catholic service, under the title of *St. Vincent de Paule*. (1)

The visitor may now, on turning back a few steps, strike into the rue Lafayette, which will lead him to the splendid church of

ST. VINCENT DE PAULE, place Lafayette, the first stone of which was laid in 1824, and inaugurated on the 27th October 1844. —*Exterior*. A broad flight of steps, flanked by graceful elliptical carriage-ways leading to the portico, gives access to the building, which forms a parallelogram externally 243 feet by 108, and internally 198 feet by 102. At the southern end are two lofty square towers, displaying Corinthian pilasters at the angles, and rising from each side of an ample Ionic portico, crowned with a triangular pediment, with double ranges of fluted columns with cablings, which, as the church stands on the brow of a hill, produce a grand effect, viewing it from the

(1) A deviation is here made from the limits of this arrondissement, by introducing a notice of some of the objects that lie out of it; but this the visitor will find calculated for his convenience; that portion of the third arrondissement which lies north of the Boulevard containing very few objects of interest.

rue Hauteville or the rue Lafayette. The attic above the pediment terminates in a graceful balustrade, on the plinths of which are statues of the four Evangelists, by MM. Valois, Foyatier, and Bruau. The statues of St. Paul and St. John the Baptist are seen in the niches of the towers. Doric pilasters adorn the main walls externally; the northern end displays two tiers of pilasters, the lower Doric, the upper Corinthian, supporting a triangular pediment. A splendidly gilt iron railing surrounds the steps of the principal front. The principal entrance under the portico displays beautiful bronze gates, representing in different compartments Christ and the apostles. Above the entablature of the portal, the Holy Trinity, painted on a species of enamel, not unlike porcelain, and bearing a close resemblance to the fresco style, is the work of the inventor, M. Hachette. It is in contemplation to fill the panels on either side of the portal with similar paintings.—*Interior.* Over the portal, the cornice and jambs of which are profusely sculptured and gilt, is the organ, and a circular window, representing in stained glass St. Vincent de Paule surrounded by the Sisters of Charity. The body of the church is divided by four eustyle rows of eleven Ionic columns each, into a nave and four aisles; the side aisles are each separated by richly-gilt bronze railings into four lateral chapels, and similar railings line the intervals of the columns throughout the church, and divide the nave from the semi-circular choir, which is surmounted by a semi-cupola pierced with a skylight, and supported by fourteen Ionic columns. An arch 60 feet in height, richly sculptured on either surface, gives access to it from the nave. The stalls of the choir are richly carved in oak with figures of saints, and the same taste is observable in the decorations of the pulpit and other wood-furniture of the church. Sixteen gilt candelabra of exquisite workmanship are placed along the stalls, and four colossal ones with foliated stems stand before the high altar, which consists of an arch and pediment resting upon six clustered and richly foliated columns. The altar-piece is a Crucifix on wood, and the table of the altar is adorned with a bas-relief of the Last Supper. Behind the choir is the Lady Chapel, with a beautiful image of the Virgin and Saviour on stained glass in the window. The lateral chapels also have stained windows, severally representing, in the eastern aisle: St. Francis de Sales, Ste. Elizabeth, St. Martin, and the Baptism of Christ; in the western one, the Saviour, St. Denis, Ste. Clotilde, and St. Charles Borromeo. The chapels are covered with bays of roofing, painted and gilt; and in keeping with these is the roof of the nave, supported by eleven plain triangular trusses, formed of tie-beams and rafters, and resting over the gallery of the nave

fronted by Corinthian columns; its frieze displays in painted medallions the portraits of canonized pontiffs. No oil-paintings are visible in this church, but other decorations are in preparation for this sanctuary, which approaches as closely as Notre Dame de Lorette to the gaudy style of the Italian churches. The architects of this church are Messrs. Lepère and Hittorf, who have employed all the resources of the Ionic order on its elegant exterior. In 1845 the Municipal Council of Paris voted 200,000 fr. for the interior decorations of this church, which is one of the most beautiful in Paris, and will amply repay the stranger's curiosity.

Behind this church is a large tract of ground fast covering with houses, called the *Clos St. Lazare*, from having been once the property of the convent of the Lazarists, in the rue du Faubourg St. Denis. Here, in the rue du Nord, is the handsome station of the Great Northern railroad. An hospital is also in course of construction here. Five millions of francs have been voted by the Municipality of Paris for this edifice; it will contain 600 beds, and bear the name of *l'Hôpital Louis Philippe*.

In the rue du Faubourg Poissonnière, near the rue Lafayette, is a large barrack for infantry; the central compartment over the gateway is ornamented with military trophies. Lower down in the same street, on the western side, at No. 23, is the

GARDE-MEUBLE DE LA COURONNE.—Formerly there existed near the Louvre a building where the furniture, jewels, etc., of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place de la Concorde, that nearest the Tuileries was destined to receive these valuable objects. At the Revolution, the property contained in the Garde-Meuble was of immense value; but the most costly objects were dispersed during the troubles of that period. Under Napoleon the building in the Place Louis XV. was assigned to the Ministry of the Marine, and the Garde-Meuble was established at 6, rue des Champs Élysées, from whence it was removed in 1826 to the rue du Faubourg Poissonnière. It contains all furniture of the crown not in immediate use, the jewels, the regalia, and other precious articles. An inspection of its contents would be highly interesting, particularly to the antiquarian visitor; but no one is admitted without a special permission from *M. l'Intendant de la Liste Civile*, 9, Place Vendôme, rarely obtained. Annexed to this building is the *Conservatoire de Musique*. (See page 83.) The entrance is Ionic, and surmounted by statues of the Muses of Tragedy and Music, and those of Sappho and Orpheus. In the court is a small Theatre, which is denominated the *Salle des Menus Plaisirs*, the use of which is sometimes given to artists gratis for concerts and also for balls.

There are several handsome houses in the rue du Faubourg Poissonnière; particularly No. 60, the gateway of which is flanked by bold Ionic columns. The rue Bergère, leading to the rue du Faubourg Montmartre, will bring the visitor to the Boulevard Montmartre, where, at No. 10, the visitor will see a new and very elegant passage, opened in 1847, called *Passage Jouffroy*, which leads to another, called *Passage Verdeau*, both erected on part of the garden of an hotel which belonged to the rich banker Aguado, and which was sold at his death. Opposite, on the southern side of the boulevard, is the pretty little *Théâtre des Variétés*. (See *Theatres*.)

Beyond is the BOULEVARD DES ITALIENS, one of the most fashionable parts of Paris, and now, from the style of the buildings lately erected, also one of the handsomest. On the north side is Tortoni's coffee-house, also the *Café de Paris*. Near it is a house called the *Maison Dorée*, which, from its architectural adornment, is much admired, and well worthy of inspection. A short distance from this, in the rue Laffitte, (1) on the right hand side, Nos. 15 and 19, are to be seen the two splendid hotels of the Messrs. Rothschild, which for taste and magnificence of internal fitting up surpass, with one or two exceptions, every other in Paris. Some well-known restaurants, much frequented by the fashionables of Paris, are to be found on this Boulevard. In the rue Lepelletier is the *Académie Royale de Musique*, or French Opera; and on the opposite side of the Boulevard is the *Opéra-Comique*. (See *Theatres*.) Behind the former of these two theatres, in the rue Chauchat, is a large building, with a Doric portal encased under a massive arch, formerly used as a warehouse for the octroi, and now converted into a church for Protestants; it is called *Église Évangélique de la Rédemption*. (See p. 94.) Opposite is the *Mairie* of the 2d arrondissement.

(1) This street has changed its name with all the revolutions in France for the last sixty years. It was first called *Rue d'Artois*, in honour of the Comte d'Artois, whose two brothers had also their streets, the rue du Dauphin, and the rue de Provence. The municipality of Paris changed its title to the *Rue Cerutti*, in memory of the celebrated Abbe of that name, editor of a revolutionary paper called the "*Feuille Villageoise*," and friend of Mirabeau and Talleyrand. His house was the first in the street, where the *Maison Dorée* now stands. The rue Cerutti extended no further than the rue de Provence, and was terminated by a splendid hotel and grounds successively occupied by M. Thelusson, the rich banker, and Murat. This was purchased by a tailor named Berchut and demolished, and on its site built the continuation of the street and the church Notre Dame de Lorette. In 1815 it became once more the *Rue d'Artois*, and remained so till the Revolution of 1830, when it received its present name, the hotel of M. Laffitte, situated at the corner of the rue de Provence, having been the centre of operations on that occasion.

The stranger is recommended to examine the fronts of the houses, erected in 1836, 1837, and 1838, at the top of the rue Richelieu, on part of the site of the Hôtel Frascati, a celebrated gaming-house, and then to pass, by the rue St. Marc, into the rue Neuve Vivienne. The shops of this quarter display great elegance and taste. Parallel to the rue Vivienne is the Passage des Panoramas, the most brilliant and frequented in the winter evenings of all the galleries of Paris.

Descending the rue Vivienne, we arrive at the *Place de la Bourse*, on the west side of which is the *Théâtre du Vaudeville*. (See *Theatres*.) Opposite stands

THE EXCHANGE, OR LA BOURSE.—The capital of France, though rich in other public buildings, was until within twenty years without an "Exchange." Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the Revolution they were removed to the Church des Petits Pères, then to the Palais Royal, and next to a temporary building in the rue Feydeau. The want, however, of an edifice specially devoted to such purposes was much felt; and the suppression of the convent des Filles St. Thomas presented a site in every respect adapted for such a building. M. Brongniart was charged to furnish the plans, and the first stone of the Bourse was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this beautiful structure was completed in 1826. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a range of 66 Corinthian columns, supporting an entablature and a masked attic, and forming a covered gallery, which is approached by a flight of steps extending the whole length of the western front. To the intercolumniations of the façade correspond two ranges of windows, separated by a Doric entablature and surmounted by a decorated frieze. Over the entrance is inscribed:—BOURSE ET TRIBUNAL DE COMMERCE. The roof of this edifice is entirely formed of iron and copper. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. It is of the Doric order, and surrounded by two tiers of arcades, the basements of which, as well as the sides of the hall, are of marble. Below the upper cornice are inscribed in separate medallions the names of the principal mercantile cities of the world. Over the central arch is a clock, and opposite a dial plate marking the motions of a weather-

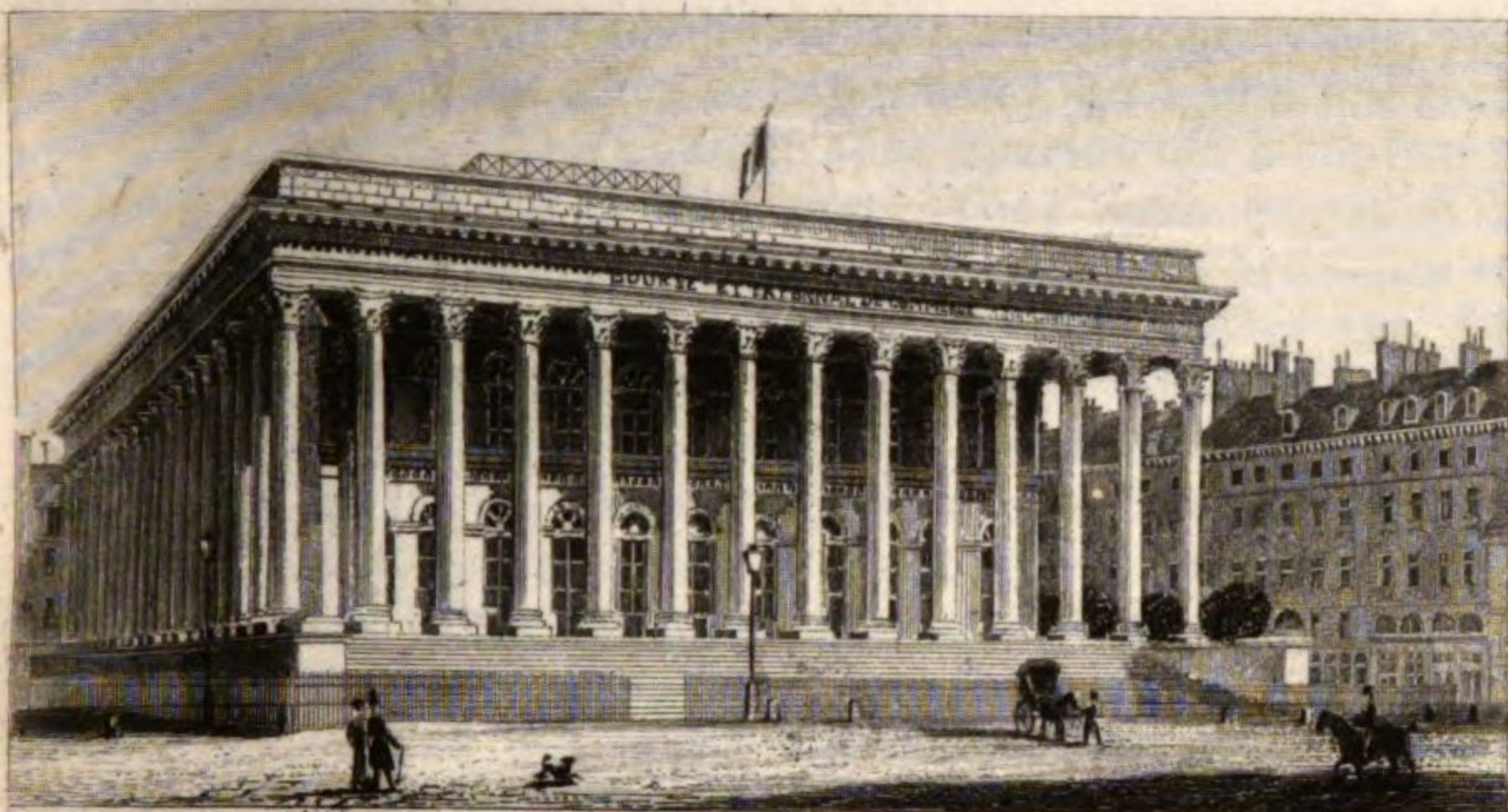
THE HISTORY OF THE
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FROM THE FIRST SETTLEMENT
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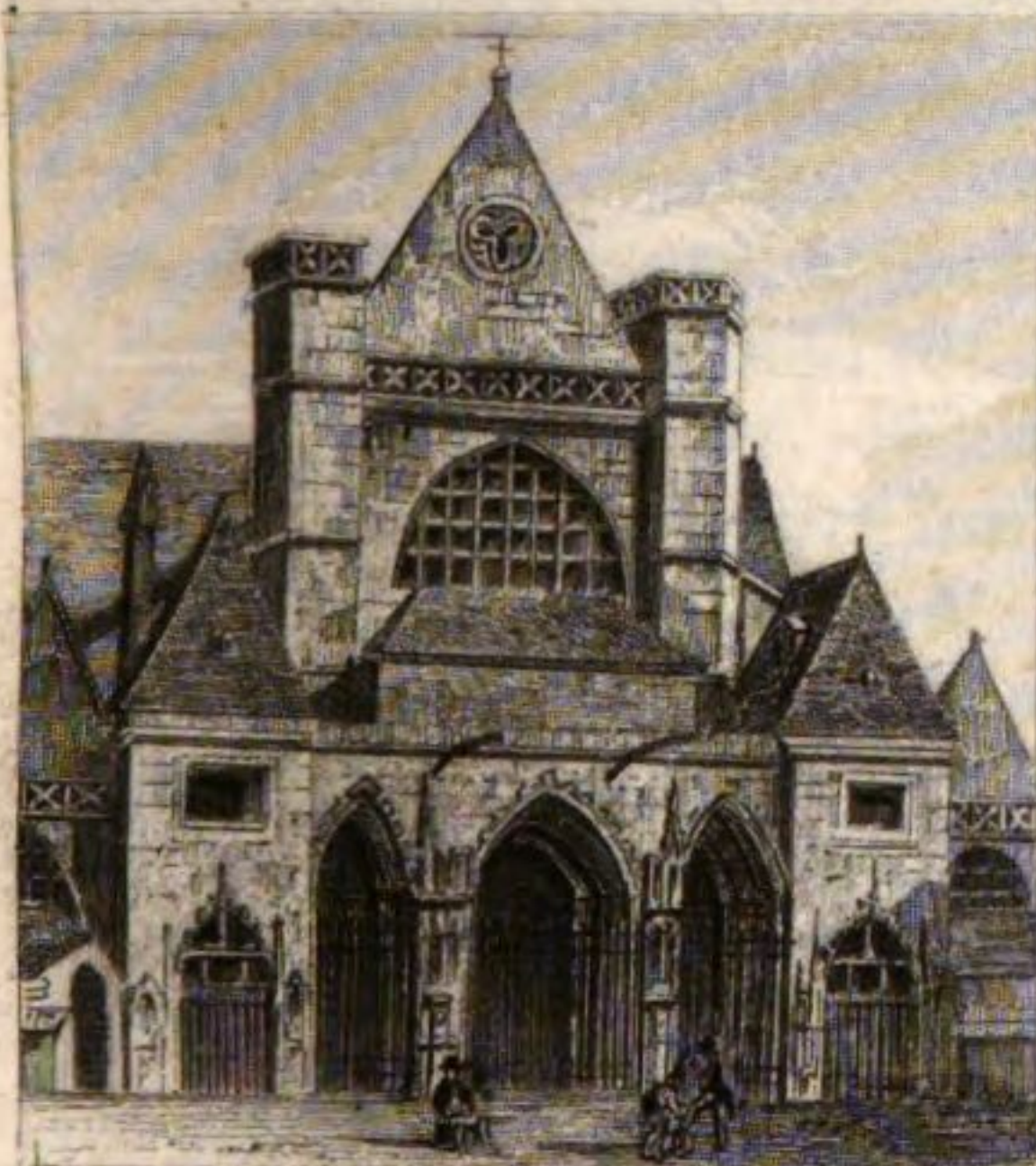
The quarter is remarkable to examine the House of the 17th, 18th, and 19th, at the top of the rue de la Harpe, a celebrated street, and distant from the rue St. Marc, and the rue de la Harpe. The street of this quarter displays a fine view of the city. The rue de la Harpe is the principal street of the quarter, and frequented in the winter months by the galleries of Paris.

On leaving the rue de la Harpe, we arrive at the Place de la Bastille, on the right side of which is the *Théâtre de la Bastille*, and the *Théâtre de la Nation*. Opposite stands

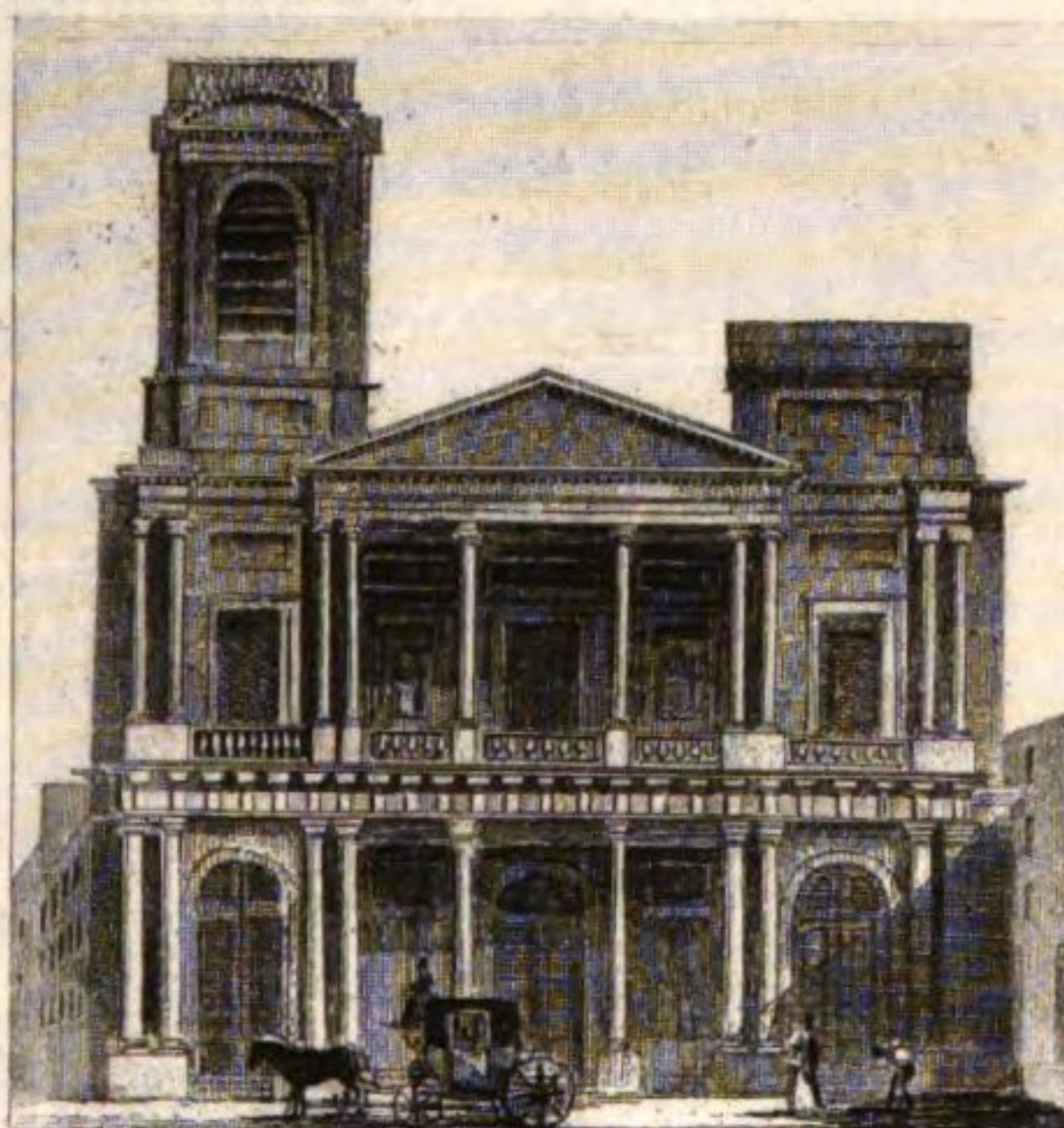
The Exchange, or La Bourse.—The capital of France, though not in other public buildings, was until within twenty years ago, the place of exchange. Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1774, at the Hotel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the Revolution they were removed to the Church des Petits Peres, then to the Palais Royal, and next to a temporary building in the rue Payson. The want, however, of an edifice specially devoted to such purposes was much felt; and the suppression of the convent des Filles St. Thomas presented a site in every respect adapted for such a building. M. Brongniart was charged to furnish the plan, and the first stone of the House was laid on the 24th of March, 1800. The works proceeded with activity till 1804, when they were suspended; they were subsequently resumed, and the beautiful structure was completed in 1810. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a range of 64 Corinthian columns, supporting an entablature and a masked attic, and forming a covered gallery, which is approached by a flight of steps extending the whole length of the eastern front. To the intercolumniation of the facade correspond two ranges of windows, separated by a large entablature and surmounted by a decorated frieze. Over the entrance is a pediment. — HOUSE OF THE TRIBUNAL DE COMMERCE. The roof of this edifice is entirely formed of iron and copper. The Salle de la Bourse, or the centre of the building, of the ground floor, where stock-brokers and merchants meet, is 110 feet in length, by 38 in breadth. It is of the Doric order, and surrounded by two rows of columns, the bases of which, as well as the sides of the columns, are of marble. Below the upper cornice are inscribed in separate medallions the names of the principal nations of the world. Over the central arch is a clock, and above a dial plate marking the motions of a watch.



THE EXCHANGE.



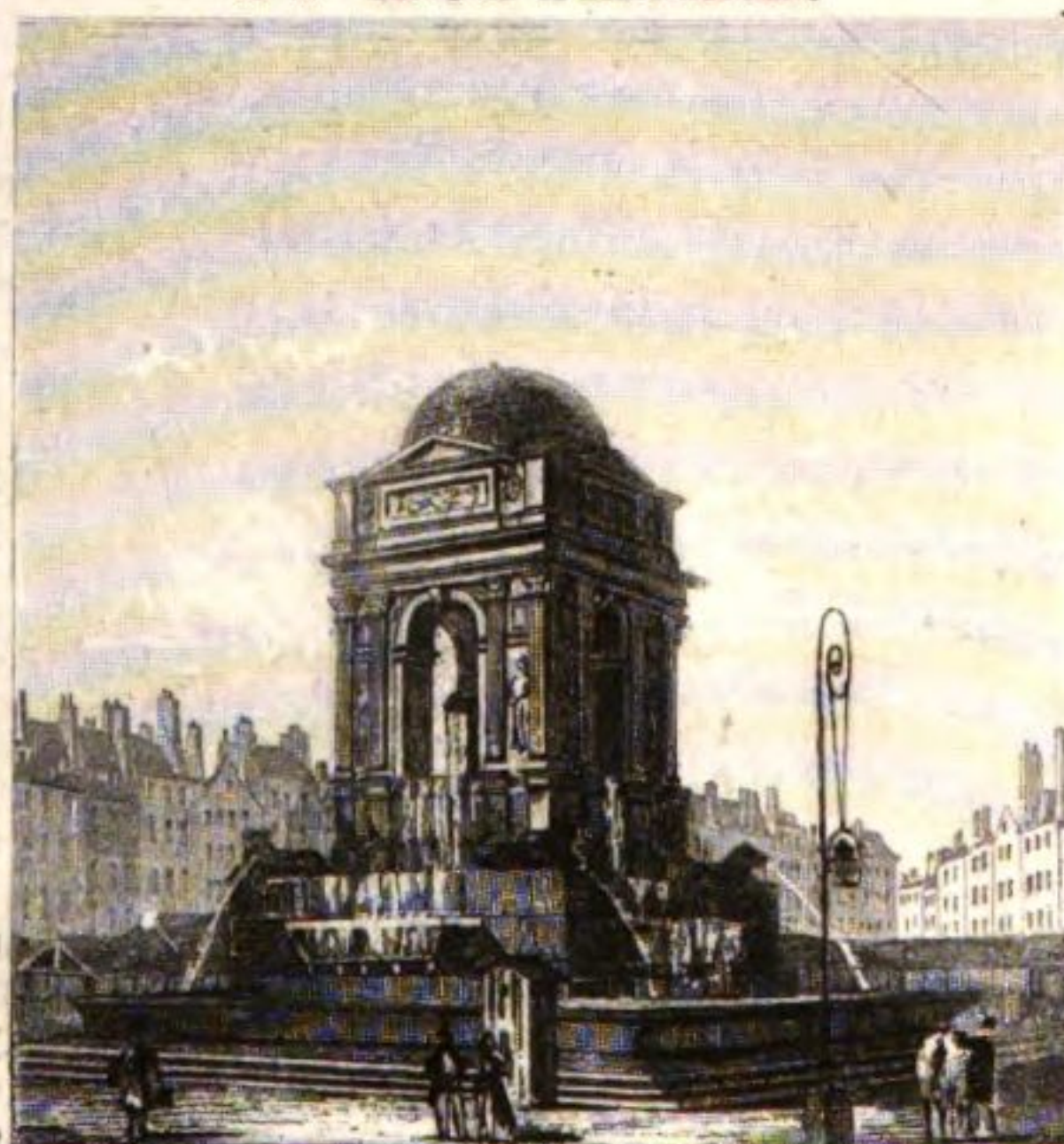
ST GERMAIN L'AUXERROIS.



ST EUSTACHE.



FOUNTAIN OF THE CHATELET.



FOUNTAIN DES INNOCENS.

vane outside. The hall is lit from the roof, and a deeply-coved ceiling is covered with admirable monochrome drawings, producing altogether the effect of bas-reliefs; the figures are about 10 feet in height. The number of compartments is 16, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are:—On the left, Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the personification of the town of Nantes—that of Rouen. In front, The city of Paris delivering the keys to the God of Commerce, and inviting Commercial Justice to enter the walls prepared for her (1)—the personification of the town of Lille—that of Bordeaux. On the right, the Union of Commerce and the Arts giving birth to the prosperity of the State—the personification of Africa—America—Lyons—Bayonne. Above the entrance, The City of Paris receiving from the nymph of the Seine and the Genius of the Ourcq the productions of Abundance—personifications of Strasbourg—Marseilles. The pavement of this hall, which will contain 2000 persons, is entirely of marble. At its eastern end is a circular space, called the parquet, railed round exclusively for the stock-brokers. Behind this is a room where the stock-brokers assemble before business. To the right are the chambers of the committee and syndicate of the agents de change, and of the courtiers de commerce. On the left a wide staircase leads first to the offices for transfers, then to a spacious gallery, supported by Doric columns, and to the Hall of the Tribunal of Commerce, with its offices, etc. The ceiling of this court is painted with suitable designs. From the gallery a corridor, on the ground floor, extends all round, and communicates with the Chamber of Commerce, the Court of Bankruptcy, and other public offices: this gallery commands the best view of the interior. The hours of business are from 1 to 3 for public stocks, and 5½ for other business, but the gallery is open to the public from 9 to a quarter past 5. The clock under the peristyle is illuminated at night. Ladies were formerly admitted to the Bourse, but as it was found to encourage a passion for gambling among the gentler sex, they are not now generally allowed to enter during hours of business without a permission from *M. le Commissaire de la Bourse*. This beautiful edifice may well serve as a model for all similar establishments; its total cost was 8,149,000 fr. There is also a public library here, called *Bibliothèque du Commerce*, open daily, festivals excepted, from 12 to 4.

North of the Royal Exchange, at No. 2, Place de la Bourse,

(1) Previous to the Revolution of 1830 the subject of this compartment was Charles X. presenting the New Exchange to the City of Paris.

are large auction-rooms, where works of art and vertu, paintings, etc., are sold daily.

The Place de la Bourse leads to the rue Vivienne, where, at No. 18, will be found the Libraries and News Room of Messrs. Galignani and Co. At this European establishment is published the daily English journal, *Galignani's Messenger*, so well known throughout the Continent. Nearly opposite is the rue Colbert, leading to the rue and place Richelieu.

PLACE RICHELIEU.—On this open space the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre in 1820, it was determined that the building should be removed, and a subscription was raised, to which the municipality contributed, for erecting an expiatory monument on the site. To this Louis XVIII. withholding his sanction, it was commenced under Charles X. This chapel, intended to be very magnificent, and to contain a monument and statue of the duke, was never finished, the revolution of 1830 having put a stop to the works. In 1835 it followed the fate of its predecessor, the Opera-house. The site was then laid out and planted by order of the municipality, and in the centre a splendid fountain erected, at a cost of about 100,000 fr. It consists of an ample octagonal basin of stone, out of which rises a stone pedestal, with 4 bronze genii riding on spouting dolphins, supporting a patera of bronze edged with human heads pierced for the water, and the signs of the zodiac. In the centre of this stand four bronze caryatides, representing the Seine, the Loire, the Saone, and the Garonne, supporting another tazza with leopards' heads around the edge, surmounted by an amphora adorned with four human heads, out of which the water flows, and falls over the figures into the basins beneath. It was designed by M. Visconti, the justly celebrated architect.

The long inelegant-looking edifice in front of this Place, on the eastern side of the street, No. 58, is the.

BIBLIOTHÈQUE ROYALE.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treaties of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all these manuscripts, and had them arranged in a room attached to the Sainte Chapelle. This collection the king bequeathed to several monasteries. From St. Louis to king John, we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be

translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. To afford literary persons an opportunity at all times of consulting this library, a silver lamp was kept constantly burning. This collection was partly dispersed during the reign of Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been invented in his reign, he purchased copies of all the books that were published. The princes John and Charles d'Angoulême, upon their return from England, after twenty-five years' captivity, founded two libraries, the one at Blois, the other at Angoulême, consisting of books collected during their residence in England, including most of those carried off by the Duke of Bedford. Charles VIII., in 1495, added to these collections the books he had brought from Naples after his conquest of that kingdom. In 1496, Louis XII. caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforza and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS., brought from Naples and deposited at Blois by Lascaries. This monarch added greatly to the royal library, and first began the formation of its celebrated cabinet of medals. Henry II. decreed that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the effects of the Connétable de Bourbon, the library was augmented; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Collège de Louis le Grand), which was left unoccupied by the Jesuits, who had recently been expelled from France. That order being recalled in 1604, their college was restored, and the king's library transferred to the convent of the Cordeliers. Under Louis XIII. the royal library

was enriched by many valuable collections, and removed to a spacious house in the rue de la Harpe; it then consisted of 16,746 volumes of manuscript and printed books. During the reign of Louis XIV., and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known; at the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmenting by presents, purchases, etc., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Louvois had determined to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the library continuing to increase, and the houses in the rue Vivienne being found inadequate, it was resolved to remove it to the immense hotel formerly occupied by Cardinal Mazarin, embracing the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de La Meilleraie, constituted him his sole heir on condition that he would bear his arms and name. On the death of the cardinal the palace being divided, that part towards the rue de Richelieu came into the possession of his nephew, the Marquis de Mancini, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de La Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company. The exchange was afterwards established there, and subsequently the treasury. On the failure of Law's financial system, in 1721, the Hôtel de Nevers, in which his bank had been established, being left unoccupied, the regent determined to transfer the royal library to it, where it has remained ever since, the buildings of the Hôtel de Mazarin having been annexed to it, upon the removal of the treasury in 1829 to the rue de Rivoli. Under Louis XV. the collection was greatly augmented, the number of printed volumes at his death being more than 100,000. Upon the suppression of the monasteries at the Revolution, all the manuscripts and printed volumes belonging to them were deposited in the library, which took the title of *Bibliothèque Nationale*. During the consulate and empire it was enriched by treasures from the Vatican and other famous libraries of Europe. The occupation of Paris by the allied

armies, in 1815, caused the greater part of these to be restored, and the library, then called *Bibliothèque Impériale*, resumed its title of *Bibliothèque du Roi*. An annual grant is made by the government for the purchase of books, manuscripts, engravings, maps, and antiquities. The building itself is destitute of all external ornament, presenting little more to the street than a dead wall. Its length is 540 feet, its breadth 130. The interior is occupied by a court, 300 feet in length by 90 in breadth, surrounded with buildings presenting two styles of architecture, one that of the ancient Hôtel de Nevers, the other of more modern date. At the extremity is a small garden, with a statue of Charles V. and a fountain. The Bibliothèque Royale is divided into five distinct sections: 1. The library of printed works; 2. The manuscripts, genealogies, etc.; 3. Medals, antique gems, etc.; 4. Engravings; 5. The zodiac and antique marbles. The visitor, in ascending the grand staircase, will observe a semicircular fragment of ancient mosaic representing Thetis and a Triton, with the still legible inscription in Greek characters: ΘΕΤΙΣ ΤΡΙΤΩΝ; also a piece of tapestry of great interest, having formed part of the furniture of the château of the Chevalier Bayard, and being a very curious representation of the costume of that age. On the first floor commences the public suite of the library. In the first room is the model in plaster bronzed of the admirable statue of Voltaire, by Houdon, which ornaments the vestibule of the Théâtre Français, and a bust of Louis Philippe. The second contains a series of specimens of ancient ornamental bookbindings, among which may be remarked a rich Jesuit missal embossed in silver. In the third are displayed specimens of printing, from the invention of printing to the present day; among these, and the most curious, are, an Apocalypse, printed from solid blocks of wood, with coloured cuts; a folio Bible, printed by Guttemberg, and a Psalter, printed at Mentz by Fust and Schœffer, bearing the date 1457, being the first book printed with a date; also a model of the Egyptian pyramids, with the surrounding country, very accurately executed. Passing to the transverse gallery, will be seen two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated Porcelain Towers of China; also a piece of sculpture in bronze, executed in 1721, by Tiron du Tillet, called the "French Parnassus," its summits and slopes covered with figures in classic attire, representing that host of men of genius who have conferred an undying fame on the literature of this country, each occupying an elevation proportionate to his merit. There are also busts of Jean Paul and Jerome Bignon, and of Van Praet,

besides a full-length picture of Louis Philippe, swearing to the Charter. Next is the public reading-gallery, which is generally crowded by the studious of all classes, among whom will be seen several ladies. Tables occupy the centre. The visitors are obliged to provide themselves with pens and paper. No conversation is permitted. To procure books the title must be given in writing to one of the librarians. Literary persons well recommended are allowed to have books out of the library. The gallery is artificially heated in winter by stoves placed in isolated cellars, to avoid the danger of fire. In an adjoining gallery are two immense globes, executed at Venice, by Pierre Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., to whom they were dedicated. They are nearly 12 feet in diameter, but are more remarkable for their size than for their accuracy. This section of the library occupies the ground and first floors and several galleries above: the number of volumes it contains is not accurately ascertained, but it is calculated at more than 1,400,000, including duplicates and pamphlets. The works are arranged according to the system explained by Debure in the "*Bibliothèque Instructive*," and are kept in wired bookcases. On the ground floor are modern folio editions, on vellum, etc., or copies remarkable for the richness of their binding. Returning through the gallery "*du Parnasse Français*," the visitor will enter, by a door on its extreme right, the

Cabinet of Medals and Antiques, which forms a distinguished part of this noble establishment. The total number of medals and coins is computed at 150,000. Among them are many exceedingly rare, and some unique: the series of Roman coins is very remarkable. At the Revolution, all the antiques in the treasury of the Sainte Chapelle and in that of the Abbey of St. Denis were added to this cabinet; it also includes the superb collection of the Comte de Caylus. In a large glass case against the wall to the left on entering the visitor will observe two large carved silver discs; the lesser one, found in the Rhone near Avignon, is improperly called the shield of Scipio; the larger, found in the Dauphiné, is called the shield of Hannibal. Some curious dyptics carved in ivory, Indian chess-men, and a Babylonian relic, being a large oval black marble carved with characters hitherto unexplained, will attract attention. Eight glass cases with cameos, seals, intaglios, and similar minute objects, stand in the windows: Nos. 60, 201, 210, 215, 447, 463, 468, in those to the left, may deserve particular inspection; in those to the right are curious abraxas, talismans, and oriental inscriptions. Three more glass cases occupy the middle of the room; that nearest to the entrance contains modern ca-

meos of beautiful execution; the furthestmost contains ancient ones; that in the middle, the richest of all, contains, at the extremity nearest the entrance, various curious objects found in the tomb of Childeric, and some tryptics delicately carved in wood; at the opposite extremity is a large cameo representing the apotheosis of Augustus. In the other divisions of this case, the vase of the Ptolemies, marked I. 4, the statue of Mercury, I., also Nos. A. 1, VI., I. 5, and XXIV., deserve attention. Eight suits of complete armour, the sword of the Order of Malta, and the full-length portraits of Louis XIV., and XVIII. are the more prominent decorations of the room; which received in 1845 a most valuable addition in twenty antique vases sent to the King by Prince Torlonia, Duke of Ceri, and which were found in 1835, in the Necropolis of ancient Agylla, afterwards called Caere, in Etruria. These are unfortunately not public, from want of space. (1) Returning to the head of the grand staircase is seen, in the centre of a small square cabinet, the porphyry *baignoire* of Clovis, in which tradition represents him to have been baptised. The English visitor will be not a little amused by a Bulletin published at Canton during the late war for the edification of the Chinese, containing a most circumstantial and *faithful* account of the total destruction of the English fleet by the Celestial junks, and winding up with a narrative of the capture and public execution of Commodore Bremer: it is ornamented with a rude coloured engraving of an English frigate and steamer. From this cabinet a door on the left communicates with the

Collection of Manuscripts, arranged in galleries on the first and second floors: those of the first floor alone are open to the public. They consist of about 125,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. Passing on through the several rooms, the stranger enters a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved very valuable and curious manuscripts. Among them is a Statement of Receipts and Expenses under Philippe le Bel, in the 14th century, on waxen tablets; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Brittany,

(1) It is worthy of observation that, during the pillage of the Revolution, the Royal Library, notwithstanding its valuable collection of gems, medals, coins, etc., was always respected.

and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures; all beautifully written on vellum, and richly illuminated; the manuscript of *Telemachus*, in Fenelon's own hand; autograph memoirs of Louis XIV.; a manuscript of Josephus; a volume of 300 pages containing the names of all the victims of Robespierre, etc. The most ancient manuscripts now existing in this collection are some missals of the fifth and sixth centuries. Among the foreign manuscripts are some Coptic, Persian, Indian, Arabic, Ethiopian, Chinese, Japanese, Armenian, Siamese, etc., remarkable for their beauty. A collection of autograph letters, of Henry IV., Louis XIV., Turenne, Mme. de Maintenon, Voltaire, Mme. de Sévigné, Racine, Molière, Corneille, Boileau, Bossuet, Mme de La Vallière, Franklin, Rousseau, are arranged under glass frames for the inspection of visitors. At the extremity of the gallery will be observed a very interesting historic record of the year 781, in Chinese and Syriac, found at Canton in 1628, giving an account of the arrival of Syrian missionaries in China, and of the propagation of christianity in that country in the seventh and eighth centuries. In the first room to the right are some very costly ancient bindings. Returning to the end of this gallery, a narrow flight of stairs conducts to a numerous suite of rooms on the entresol, containing the

Collection of Engravings.—About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the Queen, first conceived the idea of forming a cabinet of engravings. His connection with Marie de Médicis putting him frequently in communication with the Florentines, he enriched his collection with the works of the best Italian engravers. Jean Delorme, physician to the queen, having inherited the collection of the abbot, added it to another collection formed by the Abbé de Merolles, both of which, being purchased by Colbert in 1667, were placed in the rue Richelieu. The abbé's collection comprised 440 volumes, containing about 125,000 prints, and to this were afterwards added other acquisitions—that of Gaignières, in 1711; of Beringhen, in 1731, of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present composing the cabinet amount to 1,300,000, contained in upwards of 9,600 volumes or portfolios. In the first rooms are exhibited the principal productions of the engravers from the 15th century down to the present time. The 15th century is represented by the works of 16 engravers; among which may be remarked an anonymous piece, of the date 1400, as well as the productions of Maso Finiguerra, Martin Schœngauer, and Israel Van Mechen. The engravers of the 16th century whose works are exhibited here are 14 in number, com-

prising Albert Durer, Marc-Antony Raimondi of Bologna, etc.; besides a piece curious as being the production of Jean Duvet, the first French engraver, born in 1485. Fifty-one engravers, among whom are some of the celebrated painters of Germany and Italy, as well as some French engravers of merit, form the historical series for the 17th century, and their works include some magnificent plates of the age of Louis XIV. The series for the 18th and 19th centuries are too numerous and too well known to need description. Persons desirous of examining the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Carracci, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Rembrandt, Rubens, and Van Dyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, Moreau, and Duplessis Bertaux. In natural history there are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of paradise of Levaillant, the flowers of Prevost, the liliacæ and roses of Redouté. The portraits, to the number of 90,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills 85 portfolios up to 1789, and 50 more have been added since that time, and when completely classified will form a collection of 150 volumes. The topographical collection is very curious and complete, containing about 300,000 maps, charts, views, etc.; the topography of Paris alone occupies 56 large folio volumes. More than 500 folios are filled with the plans, general views, and details of every place of note. Another apartment is solely dedicated to civil, military, and marine maps and plans. In the rooms are tables and seats, for those who wish to inspect the engravings. On application to one of the superintendants any volume or portfolio is readily supplied.—Descending to the court, opposite to the gateway, and close to the trellis of the garden, is the entrance to the

Gallery of Ancient Sculpture, called *Salle du Zodiaque*, occupying a room on the ground floor. The most remarkable object it contains is the Egyptian Zodiac of Dendarah, supposed to have formed the centre of the ceiling of a temple. The Bactrian inscriptions, discovered near the Indus, and an ancient dial, found at Delos, will also fix the visitor's attention, as well as

various mummies, idols, antique statues, etc. At certain periods of the year, indicated by an annual programme, public lectures are delivered here. (See page 81.)

In the court yard to the right of the entrance the visitor will find a room newly fitted up, in the exact proportions of the Egyptian original, with the hieroglyphic inscriptions and graven figures representing the ancestry of Thoutmes III., found in his sepulchre at Karnac. The figures are sixty in number; the chamber has been named *Salle des Ancêtres*.

Visitors are admitted only on Tuesdays and Fridays, from 10 to 3; students every day except Sundays and holidays. There is a vacation from the 1st of September to October 15, as also for a week before and after Easter.

In the same street, corner of rue Fontaine Molière, stands a neat monument erected by public subscription to the memory of the immortal Molière, the greatest comic writer that France, or perhaps the world, ever produced. It consists of a niche with two detached Corinthian columns on each side, surmounted by a semicircular pediment, ornamented with sculpture and dramatic attributes. A statue of Molière, in bronze, is placed in the niche on a semicircular pedestal, in a sitting posture, and in the attitude of meditation. On each side of the statue, and in front of the columns, are allegorical figures with extended wings, representing, one the humorous, and the other the serious, character of his plays, and in the act of looking up at the statue. They each bear a scroll, on which are inscribed in chronological order all the pieces written by Molière. The basement is richly sculptured, and at its foot is a semi-octagonal basin to receive the water, which issues from three lions' heads. The inscriptions are : *A Molière. Né à Paris, le 15 Janvier, 1622, et mort à Paris le 17 Février, 1673, with the year 1844 over the niche.* The monument is 50 feet high, by 20 feet wide, and is in the style of architecture of the time of Louis XIV. The total expense of it was 168,000fr. Its inauguration took place on the 15th January 1844. The Prefect of the Seine deposited a box containing a medal struck for the occasion, an account of the erection of the monument, the works of Molière, and a history of his life. Four orations were delivered : by the Prefect, in the name of the City of Paris; by the Director of the Académie Française; by one of the company of the Comédie Française; and by the President of the Subscription Committee. Deputations from the society of Dramatic Artists, Men of Letters, and Students from the public schools, were also present.

Nearly opposite, No. 34, stands the house in which Molière died, on the second floor of which will be perceived a marble

slab, bearing the inscription : *Molière est mort dans cette maison le 17 février 1673, à l'âge de 51 ans.*

The short narrow street which runs from the rue Richelieu, immediately opposite the Théâtre Français, to the rue St. Honoré, in an oblique direction, was in ancient days the site of an interesting historical event. During the career of Joan of Arc, the outer walls of Paris extended to the ground now occupied by this street, still called *Rue du Rempart*, and where stood the ancient gate of St. Honoré. After she had compelled the English to raise the siege of Orleans, Joan led the army to besiege Paris, still in the hands of the English. This spot was chosen as the most favourable for an assault; the Maid of Orleans, coming to the edge of the ditch to sound its depth with her lance, was severely wounded, from a cross-bow; she, however, would not retire, but continued till night to direct the placing of the faggots by which it was to be crossed.

The visitor will now proceed, along the rue St. Honoré, to

St. Roch, 296, rue St. Honoré, parish church of 2d arrondissement.—The first stone of this church was laid by Louis XIV. and the Queen-dowager, Anne of Austria, in 1653; but the works proceeded slowly till 1720, when the financier Law gave 100,000 livres towards the completion of the edifice, which however was not finished till 1740. The original designs for the body of the church were by Lemercier, those for the portal by De Cotte. The approach is by a flight of steps, extending the whole breadth of the church, and famous as the theatre of many a bloody scene during the Revolution. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory, and in 1830 a stand was made there against the gendarmerie of Charles X. The portal is adorned with two ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross; it is 84 feet in breadth, and 91 feet in height to the summit of the cross. The body of the church is cruciform; the length of the nave is 90 feet, that of the choir 69, their breadth 42; aisles with chapels run along each side. The interior is adorned with pilasters of the Doric order; the piers of the arches are cased with marble at the base. On one of the walls that support the organ gallery is a marble monumental inscription erected by the Duke of Orleans, in 1821, to the memory of Pierre Corneille, who is buried here; on the other is a similar tablet, recording the names of benefactors to the church, and of distinguished persons buried there, whose tombs were destroyed at the Revolution; among them, that of the celebrated Abbé de l'Épée, founder of the Deaf and Dumb Institution. Beginning from the western aisle, we see

above the lateral porch Isaiah, painted by Legendre. In the *Chapelle des Fonts* is a marble group of the Baptism of Christ, by Lemoine; and St. John preaching in the wilderness, by Champmartin, a valuable painting. In the Chapel of St. Nicholas is a fine picture of the Resurrection of Christ; and in that of the Entombment a painting of that subject by Pérignon. In the next, is a painting of St. Sebastian, by Remy, and a curious picture presented by the Knights of St. Louis; likewise a marble monument to the Abbé de l'Épée, erected at the expense of deaf and dumb persons educated at the institution. A plain sarcophagus supports his bust; the figures of two children are represented in the act of raising their eyes towards him with an expression of gratitude. The inscription is :—*Viro admodum mirabili, sacerdoti de l'Épée, qui fecit exemplo Salvatoris multos loqui, cives Galliæ hoc monumentum dedicarunt an. 1840. Natus an. 1712, mortuus an. 1789.*—Near it is a black marble tablet, with the inscription :—*A l'abbé de l'Épée, les sourds-muets suédois reconnaissants. 1845.*—Opposite is the pulpit, with statues of the Evangelists carved in oak; an angel supports the canopy. Next is the transept, with three statues, and a painting by Vien, representing St. Denis preaching. In the choir is an organ, which, on days of ceremony, alternates with a larger one and of finer tone erected over the principal entrance. Following the aisle behind the choir, we find the chapel of St. Vincent de Paule; in the window is a small specimen of old stained glass, representing the Saviour reading to the Virgin and Joseph. Here begins the series of stations of the *Via Crucis*, consisting of bas-reliefs in plaster, continued along the church. In the Chapel of St. Joseph is a painting by Hauser, St. Joseph blessed by Christ; besides a window in stained glass, representing the Virgin between two angels under a Gothic canopy, of beautiful execution. In the Chapel of St. François de Sales is a painting by Pernot; the saint assisting the inhabitants of Savoy in a severe winter. Behind the choir is a shrine of cedar of Lebanon, richly ornamented with gilt bronze mouldings. It rests upon a basement of costly variegated marble, and contains the relics belonging to the church. Opposite is the Lady Chapel, of an elliptical form, ornamented with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Anguier, which formerly decorated the altar of the Val de Grâce. It represents the infant Jesus in the manger, accompanied by the Virgin and Joseph, kneeling, and is a fine piece of sculpture. At the entrance of the Chapel are four paintings, namely, the Raising of Lazarus, by Vien; Christ raising the daughter of Jairus, by Delorme; Christ driving the money-

changers from the Temple, by Thomas; and Christ blessing infants, by Vien. Returning to the aisle, we find an Annunciation, of the Italian school; Consolation of the Afflicted, by Schnetz; and a Crucifixion, by Lombard, of 1630. Immediately behind the Lady Chapel is that of the Saint Sacrement, magnificently decorated in representation of the Holy of Holies of the Mosaic tabernacle; all the ornaments of the Jewish ritual are placed here, and the light of day is excluded by curtains of crimson silk. In the aisle is a votive picture of the Virgin Mary, of Czenstochov, imitating the style of the 14th century, and placed here in 1847 by the unfortunate Polish Exiles. Here the 12th station consists of an admirable monochrome fresco by Abel de Pujol, representing the Crucifixion, and imitating bas-relief to perfection. Next is a low vaulted chapel containing the Calvaire, with a Crucifix by Anguier, that formerly stood over the altar of the Sorbonne. Passing to the eastern side, we find a plaster group of the Entombment, and a painting by Demailly, Christ surrounded by angels, in the contiguous chapel. Next, in the aisle, is St. Francis distributing alms, a painting by Odier. In the Chapel of Ste. Clotilde is that saint praying, by Pernot. In the transept are three more statues, and an altarpiece by Doyen, the Cure of the Mal des Ardents, in 1230, through the intercession of Ste. Geneviève. Following the aisle, is the Chapel of the Dead; and in the two last chapels are monuments of the infamous Cardinal Dubois, the Dukes de Lesdiguières and Créqui, Mignard the painter, Lenôtre, the designer of the gardens of Versailles, Maupertuis, the Count de Harcourt, and the Maréchal d'Asfeld. St. Roch, though not remarkable for any architectural beauty, is the richest church in Paris, and is at present distinguished as being that of the court; the Queen and the Royal family regularly attend divine service here, and on high festivals mass is celebrated with great pomp and solemnity. On these occasions, the music and singing are so remarkable that the influx of strangers is very considerable, and often excludes all possibility of entrance.

In the rue d'Argenteuil, accessible by the rue des Frondeurs, at No. 18, is the house where Corneille died. It bears a black slab with an inscription, and has a bust of the poet in the courtyard bearing this motto, borrowed from the *Cid* :

Je ne dois qu'à moi seul toute ma renommée.

THIRD ARRONDISSEMENT.

On entering this arrondissement by the rue Neuve des Petits Champs, the visitor will find on his left the Passages Vivienne

and *Colbert*; the latter is the finer, but is to a great extent superseded by the former, which is one of the most crowded in the capital. The greater part of the eastern side of the rue Vivienne was formerly occupied by the hotel and gardens of "the great Colbert." From hence the visitor will proceed to the

PLACE DES VICTOIRES.—This place formed in 1685, by order of the Duke de La Feuillade, was executed by Prédot, after the designs of Mansart. Its form is circular, and its diameter is 240 feet. The architecture is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre was a gilt pedestrian statue of Louis XIV., in his coronation robes, crowned by Victory, and treading a Cerberus beneath his feet. At the angles of the pedestal, four bronze figures of enslaved nations represented the power of the monarch and the success of his arms. In 1790, these figures were removed. The statue was destroyed on the 10th of August, 1792, and the place took the name of *Place des Victoires Nationales*. The bronze bas-reliefs that adorned the pedestal are still preserved in the Louvre. A colossal bronze statue of General Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV. The present statue of Louis XIV., which was modelled by Bosio, and inaugurated on the 25th of August, 1822, is a work of much excellence. The monarch, habited as a Roman Emperor, though with the perruque of his own time, and crowned with laurel, is well placed on the horse, which is full of vigour and animation. The entire mass, weighing 16,000 lb., is supported by the hinder legs and tail. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV., in 1672, and the monarch on his throne distributing military decorations. Appropriate inscriptions are at each end of the pedestal; and the circular marble pavement on which it rests is surrounded by iron palisades.

At the north-west corner of this place, a short street, bearing the strange name of rue Vide-Gousset, leads to the

ÉGLISE DES PETITS PÈRES, OR DE NOTRE DAME DES VICTOIRES, Place des Petits Pères, 1st district church of 3d arrondissement. This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. (1) The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33,

(1) This community was called "Petits Pères," because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of

and its height 56. The portal, built in 1739, after designs by Car-taud, presents Ionic pilasters surmounted by as many of the Corinthian order. The interior is Ionic, without aisles; the nave has on each side 4 chapels, in which may be seen the small oratories of the superiors of the religious community; also the monument of the celebrated composer Lulli over one of the doors, with Latin distiches in honour of him under the soffit of the door. Here is also a good painting of the Infant Jesus adored by Angels; also near it a Mater Dolorosa, the Presentation of the Virgin, her Assumption, and an Annunciation. In the opposite transept is the Death of the Virgin, by Du Pasquier; the Immaculate Conception, by Lafontaine; the Virgin crushing the Spirit of Evil, and an Assumption, by Lavergne. In the second chapel following is a Mater Dolorosa, and in the third the Raising of Lazarus. In the nave is a painting of the Virgin appearing to St. Francis, by Du Pasquier. Around the choir is some richly-carved wainscoting; and above, nine large paintings by Vanloo, of much merit. That over the altar represents the Virgin seated on clouds, and Louis XIII. prostrate presenting the plan of the newly erected church; the others relate to the life of St. Augustin. During the Revolution this church was used as *the Exchange*. The buildings of the convent now contain the mairie of the arrondissement, and a small barrack for infantry; which, however, are intended to be demolished, and transferred, together with the Justice de Paix of the 3d Arrondissement, to the adjoining

RUE NEUVE DE LA BANQUE, a newly pierced street, forming a direct communication between the Exchange and the Bank of France, where also the new Hôtel du Timbre is in course of erection.

Opposite is the FONTAINE DES PETITS PÈRES, constructed in 1671. It bears the following inscription, by Santeuil :

Quæ dat aquas, saxo latet hospita nympha sub imo;
Sic tu, cum dederis dona, latere velis.

In the rue Notre Dame de Victoires, No. 22, is the immense coach-establishment of the *Messageries Royales*, communicating with rue Montmartre; in which latter street, at No. 144, is the

MARCHÉ ST. JOSEPH, a daily market, built in 1813 and 1814, on the site of a chapel dedicated to St. Joseph.

In the rue des Jeûneurs, further on, No. 16, is a handsome building containing Auction-rooms, where works of art and vertu are mostly sold.

Returning to the rue Montmartre, at No. 166, is the

Henry IV., the king said, "Qui sont ces petits pères-là?" from which time they retained the name.

FONTAINE DE LA RUE MONTMARTRE, standing against a house, and surmounted by a pediment. At No. 176, is the

HÔTEL D'UZÈS, built by Le Doux, and remarkable for the arch which forms the entrance, flanked by two Doric columns, adorned with trophies and an entablature. It belongs to M. Delessert, banker, and is one of the finest in this quarter.

From hence the stranger will pass on to the Boulevard Poissonnière. At No. 27 is the *Bazar d'Industrie*, a general repository of wares *à prix fixe*; near which, at No. 23, is the

HÔTEL DE MONTHOLON, a building of the Ionic order, now used as a carpet-warehouse. At No. 14 is the *Maison du Pont de Fer*, with its iron bridge connecting the back and front buildings with the boulevard. It is composed of shops, warehouses, merchants' counting-houses, and the splendid café Pierront; and at No. 38 is the Theatre of the *Gymnase Dramatique*. (See *Theatres*.) On the adjoining Boulevard Bonne Nouvelle is the *Bazar Bonne Nouvelle*, an elegant building, with columns and pilasters of the three orders; the ground floor is a bazaar tastefully designed; on the first floor is the commodious *Café de France*, with billiards; the second contains a *Diorama*, and underneath is the *Salle Bonne Nouvelle*, where *spectacles-concerts* are given. (See *Theatres*.)

From this Boulevard, the stranger should pass by the rue Poissonnière into the rue Montorgueil, where he will find the Passage du Saumon, the longest in Paris, famous for an insurrectionary fray in 1832.

HÔTEL DES POSTES (*General Post Office*), rue Jean Jacques Rousseau.(1)—This hotel, built by the Duke d'Épernon, occupies the site of a large house belonging to Jacques Rebours, procureur de la ville in the 15th century. Barthélemy d'Hervat, comptroller-general of the finances, having succeeded to the duke, made some additions, and spared no expense to render it a magnificent habitation. It was distinguished for several works of Mignard and Bon Boulogne. Subsequently it bore the name of d'Armenonville, till purchased by the government, in 1757, for the General Post Office. The buildings connected with this establishment have been much enlarged, and a handsome front added in the rue Coq Héron. It includes several courts, in one of which the mails, each having its own particular arcade, are packed every evening previous to starting, from a

(1) This street was originally called rue Platrière, but in 1791, the Municipal Body decreed that it should take the name of J. J. Rousseau, who occupied a small apartment on the fourth story at No. 2. Its primitive title was restored to it in 1816, but it has been changed again to Rousseau, and his bust is placed at the corner of No. 1.

trap-door in the floor of the room above. The whole building is well arranged : strangers are admitted into the courts, but not into the offices. (For postages, etc., see page 11.)

At the eastern end of the rue Coquillière, is

ST. EUSTACHE, parish church of the third arrondissement.—This church, the largest in Paris except Notre Dame, stands on the site of a chapel of St. Agnes, which existed as early as 1213. It was begun in 1532, and, according to an old inscription to the left of the grand entrance, was consecrated in 1637. In the Lady Chapel is a tablet stating that Pius VII. blessed it in 1804.—*Exterior.* This church is cruciform, and a small tower rising from the intersection of the nave and transept is used as the station of a telegraph. The western front of the church is of much later date than the rest of the building, having been erected by Mansard de Jouy in 1754, but not completed till lately. It consists of a basement story with coupled Doric columns, and an upper one of the Ionic order with a triangular pediment. At the northern end is a square campanile ornamented with Corinthian columns crowned with circular pediments ; a corresponding one designed for the southern end has never been built. This front harmonizes very badly with the rest of the edifice, which is an impure or mixed Gothic, exhibiting in many respects deviations, during the lengthened progress of construction, from the original plan. The northern side is blocked up by other buildings, and nothing is visible, save the magnificent doorway of the transept, which is surmounted by a gabled front flanked by two lofty towers with buttresses. The southern side is unencumbered, and presents a curious medley of different styles. Flying double arched buttresses connect the outer wall of the nave with those of the aisles, and abut against Doric piers ; and well-sculptured *gargouilles* project from the walls at regular intervals. The southern entrance bears great resemblance to the northern one, though somewhat richer in sculpture.—*Interior.* The church consists of a nave and choir, with double aisles. The total length is 318 feet ; breadth at the transepts, 132 feet ; height 90 feet. The elaborate groinings of the vault spring from clustered columns with Corinthian capitals, but reach to the bottom ; the slender shafts of the foremost columns stand upon brackets. A remarkable feature of the style of this church, is the Corinthian column resting on a Doric pilaster, and this again on a still simpler one, the whole embodied with the pier at each corner of it ; this design is observed throughout. The arches of the aisles and nave are lofty ; above the latter is a triforium gallery with paired arches, and above this, large clerestory windows, many of which are decorated with stained glass. The keystones are all beautifully sculptured ; that of the

choir, and another at the intersection of the nave and transepts, will attract attention. The arches behind the choir, and those of the Lady Chapel beyond it, are elliptical and bold. Circular windows of elaborate tracery adorn the transepts; and that of the other windows is equally complicated, representing fleurs de lis, hearts, etc. There are many good paintings in this church, but, from the alterations in progress, their ultimate situation cannot be determined. In the fifth Chapel in the southern side aisle is an Adoration of the Blessed, by Boinard, and in the Lady chapel is the Martyrdom of Ste. Agnes, and Moses striking water out of the rock. Here also are two large alti-rilievi, the subjects being the Presentation on the right, and Christ disputing in the Temple on the left. On the same side is Colbert's tomb, a sarcophagus of plain black marble, bearing a kneeling figure of that statesman, with two female figures at the base, by Coysevox. The chapels of Ste. Agnes and St. Eustache in the northern aisle have bas-reliefs representing their respective martyrdoms. In the following transept are : the Adoration of the Shepherds, and that of the Magi, by Vanloo; and at the corner of the adjacent aisle, is a holy-water basin, with a Statue of Pope Alexander instituting the use of holy water. The fine organ of this church was destroyed by fire on the 16th of December 1844; a new one has since been erected over the principal entrance. The pulpit and canopied seat opposite, carved in oak, will be remarked; but what will principally attract attention, is the sumptuous high altar in white marble, of the most delicate workmanship, and which cost 80,000 fr. An elaborately open-worked parapet of marble surrounds it, and connects some of the piers of the Choir. Many distinguished persons have been buried here; among them Voiture, Vaugelas, Lafosse, Homberg, the Maréchal de la Feuillade, Admiral de Tourville, and Colbert. On the principal festivals this church is much thronged by amateurs of sacred music.

Near this church is the FONTAINE DE TANTALE, at the point formed by the rues Montmartre and Montorgueil.—In a rusticated niche with a pediment, containing the Imperial eagle, is a head of Tantalus, sculptured above a shell, which pours water into a rich vase, and thence into a semicircular basin.

FOURTH ARRONDISSEMENT.

The stranger may enter this arrondissement by the Palais Royal, where he will begin by the rue Montesquieu, and the Passage Véro-Dodat, one of the neatest in Paris. This will lead him to the great establishment of the diligences of *Caillard*,

et Cie, 18, rue de Grenelle St. Honoré. Thence he passes into the rue St. Honoré, where he will perceive

The ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemercier; but that community having been suppressed at the Revolution, it was used for public meetings of the Quartier, until 1802, when it was ceded to the Protestants of the Confession of Geneva. The entrance, approached by a flight of steps, is ornamented with Doric columns and pilasters, above which is a range of four Corinthian columns, crowned with a pediment. The interior is of the Corinthian order; it has a semicircular vault, and the galleries are fronted with balustrades. Service is performed here every Sunday in French at 12½. The eloquent M. Coquerel is one of the ministers.

The FONTAINE DE LA CROIX DU TRAHOR is at the corner of the rues de l'Arbre Sec and St. Honoré. This fountain, first erected in the time of Francis I., was rebuilt by Soufflot in 1775. Each front is adorned with pilasters wrought in stalactites and shells. The basement is rusticated. Between the windows of the first story is a nymph, by Jean Goujon, pouring water into a basin.

The rue de l'Arbre Sec, so called from the gibbet, “*arbre sec*,” being formerly erected here, crosses the rue des Fossés St. Germain l'Auxerrois. Here, at No. 14, is the house (now much altered), formerly called

The HÔTEL PONTHEU, in which the Admiral Coligny was murdered on St. Bartholomew's day, in 1572. (1) The particulars of that wholesale massacre are no doubt well known to the reader. Here Sophie Arnould, the witty actress, first saw the light in 1740. It was then called the Hôtel Lizieux. In 1747,

(1) This house undoubtedly belonged to Admiral Coligny; the assertion of Voltaire, that he was murdered in the old Hôtel Montbazon, rue de Béthizy, Nos. 18 and 20, where the window on the second floor, adjoining a circular turret, is still shown as the one from which he was precipitated into the court below, originates in a mistake, owing to that part of the street now called *des Fossés-Saint-Germain-l'Auxerrois* having at that time borne the name of rue de Béthizy. Some of the most appalling scenes of that murderous night were no doubt enacted near this latter hotel. In it in after times lived the beautiful Duchess de Montbazon, who was loved so tenderly by the Abbé de Rancé, whom she admitted at all times to her apartment by a secret staircase. The abbé having been absent on a journey of some weeks, returning to Paris, hastened at once to the residence of the Duchess. He mounted the staircase, opened with a private key the doors that led to her apartment, and, rushing into her salon, found—her head placed in a dish on the table, and several surgeons busily engaged in embalming her body. This shocking spectacle had such an effect upon him, that he instantly left Paris for the convent of La Trappe, shutting himself up in it for the remainder of his days, and was known as the most severe disciplinarian of that rigid order.

the same room was occupied by the celebrated painter Vanloo, of the Royal French Academy.

Returning into the rue de l'Arbre Sec, the visitor will pass on to the east end of

ST. GERMAIN L'AUXERROIS, parish church of the fourth arrondissement.—A church was founded on this spot by Childebert in honour of St. Vincent; and, according to the accounts transmitted to us, is said to have been of a circular form. This edifice was, however, sacked and destroyed by the Normans in 886. A monastery was established here, and the church rebuilt by King Robert in 998, at which time it was dedicated to St. Germain l'Auxerrois. The ecclesiastics of this religious house were afterwards formed into a regular college or chapter, and in latter times it became celebrated for a school attached to it; the glory, however, of which was eclipsed by the foundation of the Sorbonne. The number of clergy attached to this chapter was upwards of 40, and there were at the beginning of the 18th century 50 other priests dependent upon the church and officiating in the parish. The privilege of independent jurisdiction was also possessed by this society until 1744, when the chapter was united to that of Notre Dame. This parish, as it included the Louvre and the Tuileries, was long considered the royal parish, and the church was frequently the object of the munificence of the crown. During the horrors of the Revolution the edifice escaped with little damage, and might have remained so until the present day, but that on the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and every thing within the church was destroyed. The mob was with great difficulty prevented from pulling it down; and as a consequence of this commotion, on the same and following day, the archbishop's palace, adjoining Notre Dame, was attacked and completely devastated. The church was then shut up, and remained so till 1838, when it was again restored to public worship, and a thorough restoration of the edifice commenced, which is not yet completed. It was once the most sumptuously adorned church in Paris; being within the precincts of the court (the *Paroisse Royale*), the painters and artists in vogue vied in adorning it. Among other improvements, that of lowering the ground, so as to bring to view the steps leading to the portico, is not the least important; in doing which great quantities of human bones, with several stone coffins, etc., were found, relics of the old cemetery. Many interesting historical events are connected with this edifice, and of these one deserves particular mention. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de*

Justice) for the commencement of the massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572 : the bells of this church tolled during the whole of that dreadful night. From a house that stood near the cloisters that once surrounded this church, a shot was fired at the Admiral de Coligny, a short time previous to that memorable tragedy. Here, too, in after times, the beautiful Gabrielle d'Estrées lodged for a while, and died in the house of the dean. The cloister of St. Germain l'Auxerrois had, moreover, been famous in the history of France as early as 1356; it was within its precincts that Étienne Marcel, Prévôt des Marchands, stirred up his formidable insurrection. —*Exterior.* The church is cruciform, with an octagonal termination, and a tower supposed to date from 1649, at the intersection of the nave and transept. A double aisle incloses both nave and choir; and in front of the western doorway a porch extends the whole width of the nave. The dates of the various parts of this edifice are uncertain. Nothing remains of the original work; the earliest portion now existing is the western doorway, the plan and sections of which show it to be copied from one of the 13th century, and to have been erected in the 14th. The principal front, to the west, consists of a well-sculptured portico, with five rich Gothic arches in front, the three central ones being considerably higher than the lateral ones, and crowned with a perforated compartmented parapet; the gabled roof of the nave, flanked by two irregular turrets, rises behind. This porch was erected in 1431-7, by Jean Gausel, maître tailleur de pierre, at a cost of 960 livres; the other parts of the church are said to have been built previously during the regency of the Duke of Bedford. The architecture, however, of the chief part of this edifice, as it now stands, is of the latter end of that century. A richly perforated parapet, similar to that of the porch, ornaments the upper part of the outside of the aisles; the doorways of the northern and southern transepts are profusely sculptured; flying buttresses connect the walls of the nave with those of the aisles, and *gargouilles*, sculptured in the style of caryatides, project at intervals from the sides. The interior of the porch above-mentioned, newly painted in the Byzantine style, will attract attention. The artist, M. Mottez, has had in view the representation of the chief teachers of the Christian religion. The large fresco-painting in the tympan of the ogive of the principal portal displays Christ on the Cross; below to the left we see Saints Éloi, Denis, Landry, Remi, Felix of Valois, Martin, and Geneviève, with Joan of Arc; to the right, Saints Crispin, Bernard, Leo IX., Roch, Vincent de Paule, Clovis, Ambroise, Clotilde, and Blandive. On either side of this fresco are two more, in ogive frames; that

to the left represents Christ preaching on the Mount. Around him stand his disciples; below, the people listening to his word. The various prescriptions of the Saviour are severally illustrated; here two brothers embrace; there a warrior sheaths his sword in presence of the enemy; below, a female, avoiding the public gaze, gives alms. The painting to the right represents Christ on the Mount of Olives, commanding his disciples to spread his word throughout the world. Below is Magdalen kneeling in exstatic admiration. Still lower, is the Virgin surrounded by pious females congratulating her on the mercy of which she was the instrument. The ogives of the two partitions perpendicular to the main wall represent the four Evangelists. The lateral door to the south in its ogive represents the inspiration of the Apostles, and on the key-stone of its vault is sculptured the Last Supper in bas-relief. The fresco of the northern one has for its subject Jesus disputing in the Temple, and on the key-stone of the vault is the Adoration of the Shepherds. The whole vault has its complicated groins painted and gilt. The portals also are adorned with new statues of saints, painted and gilt. On the inner surfaces of the pilasters of the porch are figures in fresco of Adam before and after the Fall, Eve, Abel, Judas, Herodias, Balthazar, and Absalom. The visitor, on seeing these decorations, and those of the interior in the same style, must judge by his own feelings whether or not they be in keeping with the simple grandeur of this Gothic gem; and whether, the imitative talent of the artists left out of the question, the servile reproduction of the anatomical defects, and errors in perspective, peculiar to a barbarous age, be conducive to the real progress of the fine arts.—*Interior.* The interior consists of a nave and choir, with double aisles. The north aisle of the nave is said to have been built in 1564; the gallery of the communion in 1607, and the high altar in 1612. Beginning from the southern aisle, the first chapel is that of the Virgin, painted by M. Maury Duval. Over the altar is a large fresco, representing Christ crowning the Virgin surrounded by angels. Next to it is the Assumption. Between the groins of the vault are the figures of eight angels. Five splendid windows, containing fifteen figures of saints on stained glass, of natural size, and several busts in the intervals of the tracery, admit the light. In the southern transept, contiguous to this chapel, is a colossal fresco by Guichard, representing the Descent from the Cross. Three of the windows are in stained glass, and represent, besides several minor subjects, the Assumption of the Virgin, and Christ disputing in the Temple. Opposite the fresco, is a bas-relief in plaster, the Adoration of the Magi. In the centre of the transept is a magni-

ficent holy-water basin in marble, surmounted by an exquisitely-sculptured group of three children supporting a cross, executed by M. Jouffroy from the design of the donor, Mme. de Lamartine. Following the aisle around the Choir, we find the Chapel of the Holy Fathers; the altar-piece, by Truelle, represents St. Ambrose, St. Justinus, and St. Jerome. In the window is Christ between St. Leo and St. Gregory, in stained glass. Opposite this chapel, in the aisle, is a St. Sebastian, by Aubert. In the Chapel of St. Peter, is the Martyrdom of St. Stephen, and Christ naming St. Peter his successor. In that of the apostles will be seen Christ and his disciples on glass in the window. Next to the door of the Sacristy is a fresco in two compartments; the upper represents God, and the lower Christ blessing children. The Chapel of St. Landry is painted by Guichard; it encloses the remains of that saint, the founder of the Hôtel Dieu, and has two monuments in marble of the Chancellor Aligre and his brother. The Chapel of the Dead, also painted by Guichard, contains an Entombment in bas-relief, and a fine marble statue representing an angel kneeling in prayer. The Chapel of the Saviour, painted by Couder, has the principal events of his life represented on glass in the window. Next comes the Chapel of St. Vincent and St. Germain, with a remarkably fine Gothic altar. Here also are two paintings on canvas; the Assumption of Mary, by Rouget, and Ste. Geneviève taking the vow, by Pajou. The Chapel of St. Germain and Ste. Geneviève, painted in fresco by Gigoux, contains scenes of the latter saint's life. The carvings in oak of the doorway of Ste. Anne, and its stained window, are remarkable. In the Chapel of St. Charles Borromeo the altar-piece represents him visiting the plague-stricken at Milan; and in that of St. Vincent de Paule is a painting of that saint affording relief to foundlings, by Truelle. Next comes the Chapel of St. Louis, with his image on glass in the window; here also is an ancient monument of Tristan and Charles de Rostaing, with their statues in marble, in the act of prayer. In the Chapel of St. Cloud is a stained window with the picture of that saint. The windows of the northern transept are also richly decorated in a similar style. In the Chapel of Notre Dame de Compassion is a remarkable ancient alto-rilievo in oak, representing the Passion in various compartments. The window facing the left aisle is in stained glass, representing Pope Gregory VII. between Charlemagne and Pepin. The five windows of the Choir, executed by M. Maréchal, of Metz, will also attract attention, as well as the oaken pulpit and canopied seat opposite. Before the high altar is suspended a gilt bronze lamp, of elegant workmanship, the gift of the present Queen.—No traces exist of the cloisters

of this church. It is in contemplation to improve its approaches, and a Gothic fountain on the square before the porch is spoken of.

At the corner of rue Jean Tison is to be seen a house with a turret of the 15th century, which once belonged to the ecclesiastics; and the *Quai* and *Place de l'École* preserve by tradition the name of the school of St. Germain l'Auxerrois.

The PLACE DE L'ÉCOLE is a small square, only remarkable for a little fountain in the middle, consisting of a square pedestal rising out of a circular basin, and supporting a vase. The water issues from four lions' heads at the base of the pedestal.

From hence the visitor, passing along the rue de la Monnaie, and the rue de Béthizy, will find at No. 11, rue des Bourdonnais, a new building replacing those of the

HÔTEL DE LA TRÉMOUILLE, commonly called the *Maison de la Couronne d'Or*.—This was a curious monument of the architecture of the 14th century. It was purchased in 1363, by the Duke of Orleans, brother to King John. A Gothic turret staircase to the left on entering was very remarkable; and has, with a few other fragments, been deposited at the Palais des Beaux Arts. The destruction of this fine old edifice was felt by the antiquary, the artist, and the man of taste, as there was perhaps no ancient building in Paris the ornaments of which were executed with greater delicacy.

Returning to the rue de Bethizy, and proceeding onwards to the rue and place du Chevalier du Guet, the *Mairie* will be seen at No. 4, and the stranger, having passed over some of the most historic ground of Paris, will enter, by the rue Perrin Gasselin, the rue St. Denis, and on the right will observe the

PLACE DU CHÂTELET.—Here was the site of the Châtelet, the court of justice as well as the prison of Paris during the middle ages. The tribunal was suppressed at the Revolution, and the building destroyed in 1802. What the capital has lost by the demolition of one of its most interesting monuments has scarcely been gained by the formation of the present square, which presents three sides of 220 feet, and, in the middle, contains a fountain erected in 1808 after the designs of M. Bralle, the first monument erected in commemoration of the victories of the Republic and the Empire. This fountain consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues, representing Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, inscribed with the names of the principal victories of Napoleon. At the angles are cornucopiæ terminated by fishes' heads, from which the water issues; while on two sides are

eagles encircled by wreaths of laurel. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of Victory.—The Chamber of Notaries occupies the house No. 1, upon the Place du Châtelet, where houses and landed property are sold by auction.

No one should pass by the eastern end of the rue St. Honoré, without recollecting that the house No. 3 is that in front of which Henry IV. was assassinated by Ravallac. The street was exceedingly narrow at that time, and the assassin, mounting on a large guard-stone that stood against the wall, was able to reach the royal person. The bust of the monarch is to be seen on a bracket in front of the house, at the second story, with the following inscription :

Henrici Magni recreat præsentia cives
Quos illi æterno fœdere junxit amor.

A double-arched entrance in the middle of the rue de la Ferronnerie leads to the

MARCHÉ DES INNOCENTS, an immense area, formerly the burying-ground of the church of the Innocents, which stood at the eastern end of the present market. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious an evil that, in 1786, they were all transferred to the Catacombs, and, the soil being entirely renewed, a market was erected. The peasants and cultivators in the neighbourhood of Paris arrive here every morning from 12 to 2 with their fruits and vegetables, and from 4 till 9 wholesale dealing is carried on. After that hour they are obliged to leave, and are replaced by retail dealers, who establish themselves under the sheds, which, in four divisions, surround the market, or round the fountain, in the middle. This fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides : the fourth, or northern side, was added by Pajou at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters, with pedestals crowned with a sculptured frieze, attic, and, in each centre above the attic, a small pediment, support a small dome ; in the midst stands a vase, out of which the water falls in a triple cascade into stone receptacles attached to the basement, and resembling antique baths. Four recumbent lions of rude form are at the corners of the base spouting water, and round the whole is a large square basin, approached by steps. The height is 42 feet. On each of the four sides between the

pilasters is the inscription—*FONTIUM NYMPHIS*. The following distich, by Santeuil, on the east was restored in 1819 :

Quos duro cernis simulatos marmore fluctus,
Hujus nymppha loci credidit esse suos.

It is a valuable monument of the *Renaissance des Arts*.

At the western end of this market stands a low long building, presenting a semicircular front, reaching back to the rue de la Tonnellerie. It was constructed in 1786, on the site of a more ancient one, and is 400 feet in length. Towards the market it contains the bureau of the Police du Marché ; to the south a post of Sapeurs Pompiers, a fourneau de la Société Philanthropique, and an Asile Communal for children between 2 and 6 years of age. On the northern side is the school for young women. (See p. 84.) The rest is used for a *Halle aux Draps*, or cloth market, having two divisions, one for linen, the other for woollen cloths, and is open every day for the sale of the latter, and, for the former, on three consecutive days from the first Monday of every month. Opposite to it on the southern side is the *Marché des Herboristes*, where fresh medical herbs are sold every Wednesday and Saturday : dried herbs, leeches, etc., are to be had in the adjoining shops. On the northern side, and in the rue de la Petite Friperie, is the *Marché aux Pommés de Terre et aux Oignons*.

A little to the north of these markets stands a triangular building, which is the *Marché au Beurre, aux OEufs, et au Fromage*. It was erected in 1822, and is open every day from 6 to 11 in summer, and from 7 to 11 in winter. Opposite to it is an open space, with rows of sheds, where butter is also sold. To the north is the *Marché au Poisson*, an oblong edifice supported by pillars, paved with stone, well drained, and abundantly supplied with water. The wholesale market is open from 3 to 9 in the morning in summer, and from 4 to 9 in winter.

Westward of the *Marché au Poisson* is the rue de la Tonnellerie, one of the most curious in the capital. A shabby sort of portico runs under the houses, almost entirely tenanted by dealers in second-hand furniture, rags, cloth, etc. In this street the *Marché au Pain* is held every day, and is supplied chiefly by bakers from the suburbs, who are allowed to sell their bread here on condition of its being cheaper than the bread made and sold by the bakers of Paris. (1) This they are enabled

(1) Bread is now sold in Paris by weight, and the price is fixed on the 1st and 15th of every month by the Prefect of Police, who of late has enjoined its sale by kilogrammes and portions of kilogrammes ; at the same time making it imperative on the baker to weigh it in the presence of the purchaser. This law, however, finds some difficulty in the execution, from interest on one side and indolence on the other.



CORN MARKET.



PORTE ST DENIS.



PORTE ST MARTIN.



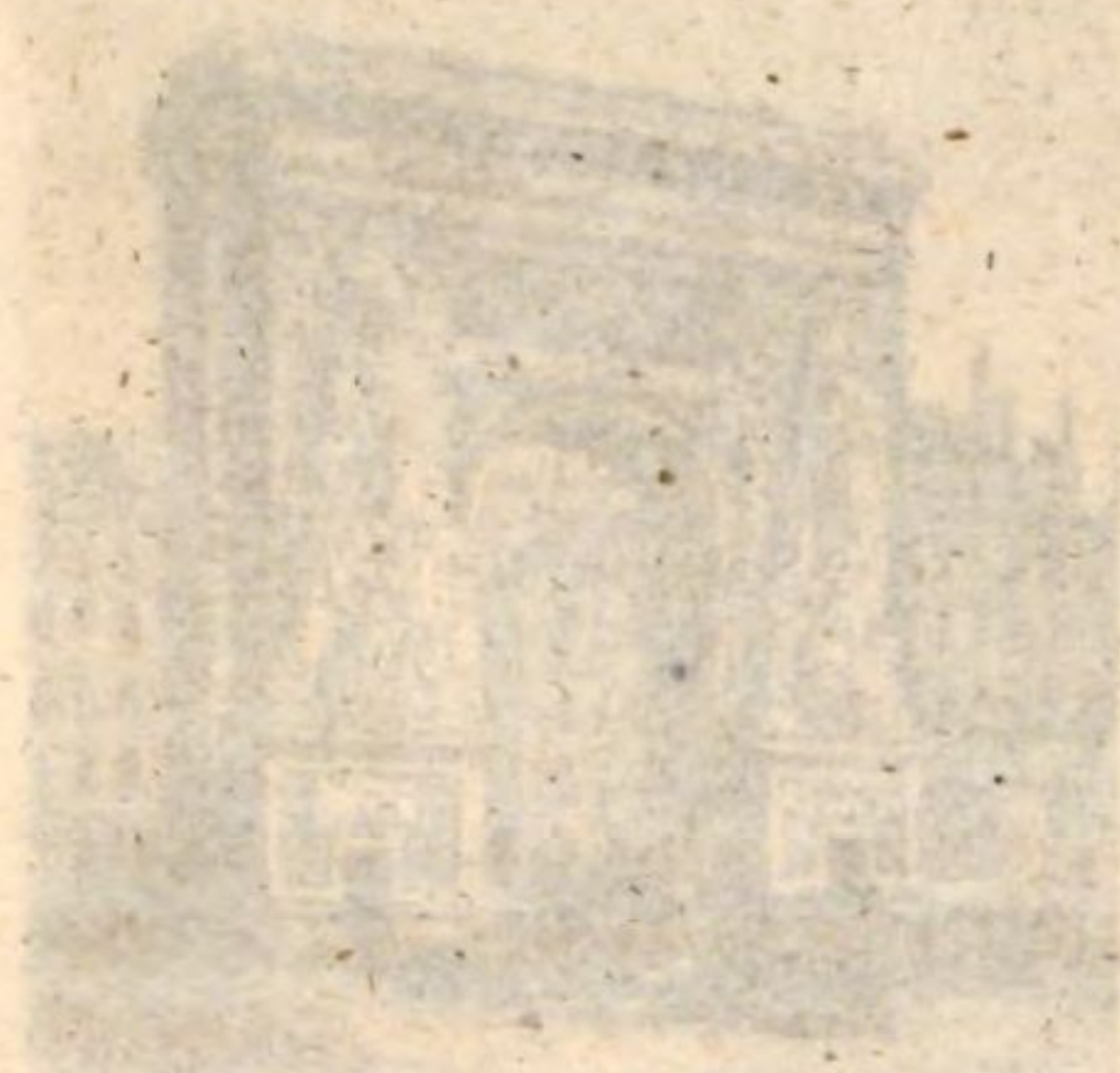
FOUNTAIN OF THE CHATEAU D'EAU.



ST JACQUES la BOUCHERIE.



THE STATE HOUSE.



THE STATE HOUSE.



THE STATE HOUSE.



THE STATE HOUSE.



THE STATE HOUSE.

to do from the difference of the price of labour in the outskirts and within the walls. At the southern end, leading into the rue St. Honoré, is a house, No. 3, erected on the site of that in which Molière was born, and which was held by his father, valet-de-chambre and upholsterer to Louis XIV. In the front of the house is a bust of the great comic writer, with the inscription:

J. B. Poquelin de Molière.

Cette maison a été bâtie sur l'emplacement de celle où il naquit l'an 1620.

Napoleon's intention of creating one vast *halle* on the site of these several petty ones is being realised. The City has purchased 150 houses for demolition, and the rues Trainée, de la Tonnellerie, and des Prouvaires will be totally or partly pulled down. A surface of 36,000 square metres will thus be obtained, bordering towards the east on the rue de la Lingerie; towards the west on the rue du Four; the south boundary will be formed by the rues des Deux Écus, du Contrat Social, and de la Friperie. Towards the north a beginning has been made by the prolongation of the rues Rambuteau and Coquillière, and the demolitions at the Pointe St. Eustache. Eight regular *halles* will form the body of the market, having vast cellars under them for the purpose of magazines. The work will require six years for its completion, and its total cost is calculated at 20 millions.

Passing from the Marché des Prouvaires into the rue des Deux Écus, the stranger will find streets leading to the

HALLE AU BLÉ, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. The spot on which this building stands was for many ages the residence of royalty. In the beginning of the 13th century the *Hôtel de Nesle* was erected here by Jean II., who in 1232 made a present of it to Louis IX., who in his turn ceded it to his mother, queen Blanche. In 1327 it became the property of Jean de Luxembourg, king of Bohemia, and was called *Hôtel de Bohême*. In 1388 it belonged to Louis of Orleans, who, on becoming king as Louis XII., converted it into a convent for the Filles Pénitentes. These were dispossessed of it by a Bull from the pope in order to make way for a palace for Catherine de Médicis, named the *Hôtel de la Reine*. At her death it was sold to Charles de Bourbon, son of the Prince de Condé, and its name was changed to the *Hôtel de Soissons*. That hotel was destroyed in 1748, and the present *Halle*, commenced in 1763, was finished in 1767, after the designs of Le Camus de Mesnières. The hall is 126 feet in diameter, and the hemispherical roof, formed by concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter in the centre. It was erected by

Brunet in 1811, in place of a wooden one accidentally destroyed by fire in 1802, and is reckoned a chef-d'œuvre of its kind. The hall was originally intended to be open to the air; but the surrounding granaries not being found capacious enough, it was roofed. An arcade of 25 arches passes round the inner area; behind this arcade, under the double vaulted roofs supporting spacious galleries overhead, are piled the sacks of flour; the centre contains sacks of unground grain. There are here 24 bureaux of flour and meal factors. The whole can hold 30,000 sacks, but the average quantity is much less. Two curious double staircases lead to the granaries above, which are worth visiting to obtain a just idea of the vastness of the place. The visitor, by placing himself immediately under the centre of the skylight over the middle area, and speaking loudly, will find a remarkable *echo* in the building. On the southern part of the exterior is a Doric column erected in 1572, by the famous Jean Bullant, by order of Catherine de Médicis, and is the only relic of the Hôtel de Soissons. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, the lower part of which leads to a small reservoir, belonging to the Fontaine de la Croix du Trahoir (see p. 239); the upper part is accessible by the staircase of the Halle au Blé, but is totally uninteresting. A very ingenious sun-dial, by Pingré, a canon of Ste. Geneviève, is placed on its shaft, and from the pedestal a fountain pours forth its waters.

The rue du Bouloy, well known for its waggon and diligence offices, and the rue Coquillière, will lead to the rue Croix des Petits Champs, and so to

The BANQUE DE FRANCE, which stands in, and occupies one side of, the rue de la Vrillière.— It was formerly the hotel of the Count de Toulouse, and was erected by Mansard, for the Duke de la Vrillière, in 1720. In an architectural point of view it possesses little interest; the court is surrounded with buildings of the stately style prevalent at the time of its erection; the entrance is under a gateway with Ionic pilasters, surmounted by statues. Its spacious apartments were formerly gorgeously decorated. The easel pictures of the Galerie Dorée formed by the Count de Toulouse were destroyed at the Revolution, but the ceiling, which is very beautiful, remains. (See p. 107.)

FIFTH ARRONDISSEMENT.

This arrondissement is divided into two distinct parts. The stranger is recommended to begin with that north of the Boule-

wards. The first object which will meet his eye, at the entrance of the rue du Faubourg St. Denis, is the

PORTE ST. DENIS.—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the City of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., who, in the space of two months, subjected forty towns and three provinces to his dominions. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, 5 feet in breadth by 10 in height. Over the lateral arches are pyramids in relief which rise to the entablature, and are surmounted by globes bearing *fleurs-de-lis* and crowns. Their surfaces are sculptured with military trophies, and on those next the city are colossal figures; on one side representing Holland, as a woman sitting upon a dead lion; on the other the Rhine, as a river god holding a rudder. Those on the side next the faubourg have *lions couchants* and trophies, instead of colossal figures. Above the arch is a bas-relief, representing Louis XIV. on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is LUDOVICO MAGNO. The bas-relief of the opposite side represents the taking of Maestricht. In the spandrils of the arch are figures of Fame, and the intrados is adorned with moulded and sculptured compartments. On tablets placed under the pedestals of the pyramids are four inscriptions by Blondel. On the north side is the inscription:

Quod trajectum ad Mosam XIII. diebus cepit.

Præfectus et Ædiles poni cc. anno Domini MDCLXXIII.

To the south:

Quod diebus vix sexaginta Rhenum, Wahalim, Mosam, Isalam superavit;
subegit provincias tres, cepit urbes munitas quadraginta.

Præfectus et Ædiles poni cc. anno Domini MDCLXXII.

Girardon was at first charged with the sculpture, but, being called to Versailles, it was executed by Michael Anguier. This monument, which cost the City of Paris 500,000 fr., and is considered one of the finest works of the age of Louis XIV., both for the harmony of its proportions and the execution of its parts, was in such a state of decay at the beginning of the present century as to threaten total ruin. Its repair was undertaken and ably executed by Cellerier, in 1807. Both this monument and that of the Porte St. Martin are famous for the sanguinary contests which took place around them in July 1830.

On passing up the rue du Faubourg St. Denis, the visitor will find, on the left hand, at No. 117, the ancient convent of the Lazarists, or Priests of the Mission, now converted into a prison for female offenders. (See *Prisons*, etc.) It was once a place of

much celebrity, and in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, where it was surrounded by all the prelates of the kingdom, who, after chaunting the service of the dead, sprinkled holy water over it. To see the interior apply by letter to the Prefect of Police. Opposite, at No. 112, is

The MAISON ROYALE DE SANTÉ, an excellent institution, in which invalids not able to procure proper attendance at home are received at moderate rates, varying from 3 fr. to 6 fr. per diem, medical attendance, surgical operations, etc., included. The utmost care is paid to the comfort of the patients; and the institution is well worthy of imitation in other countries. Physicians: Drs. Duméril and Requin; Surgeon, M. Monod; Consulting Surgeon, M. Marjolin. It contains 150 beds. The number of patients admitted annually is about 1600, and the average mortality 1 in 7. (See *Hospitals*.)

A street leads hence to the

FOIRE PERPÉTUELLE ST. LAURENT.—This market has been built on speculation by a company, and is intended for the supply of this part of the capital, where no other good market exists. It is of simple design, in the form of a parallelogram of two stories, with covered galleries, and a fountain in the centre of the court. The whole is covered, and partially roofed with glass.

From this market the stranger will go to

ST. LAURENT, parish church of the 5th arrondissement, Place de la Fidélité, and rue du Faubourg St. Martin.—This church was built in 1429; enlarged in 1548; in great part rebuilt in 1595; the porch, and probably the Lady Chapel, were added in 1622. The front, of the Doric order, has the defect frequently met with in French churches, of being out of keeping with the general style of the building, which is Gothic. The metopes have gridirons on them, emblematical of St. Lawrence's martyrdom. A tower with a small pointed circular turret on the northern side; some finely-worked tracery of early date over the northern door-way, with its gabled front, will be noticed. The interior is cruciform, with double aisles and a circular choir, behind which is an elliptical Lady Chapel. The most ancient part of the church is the northern aisle of the choir, where the key-stones of the vaulting-ribs are boldly sculptured. The nave and choir are of the pointed style throughout; the ribs proceed in a continuous sweep from the bases of the piers, without capitals. The key-stones of the vaulting-ribs of the nave and transepts are the most remarkable architectural ornaments of the church; they are deep pendant masses of stone,

sculptured into groups of figures, fruit, etc. There is no triforium gallery, but large clerestory windows with plain tracery. The first Chapel of the northern aisle contains a colossal plaster group of a Descent from the Cross; the third, painted by Bremont in the Byzantine style, has a fresco in the ogive over the altar, representing Christ between the Virgin Mary and Joseph. Opposite is a large ogive fresco of Christ commanding the Apostles to spread his word. The vault and spandrils are painted with busts of angels in medallions. On one of the gilt key-stones is the figure of St. Lawrence. Next is the transept containing above the altar a canvas painting by Schnetz, representing St. Lawrence led to martyrdom. In the next chapel is St. Vincent de Paule blessing the congregation from the altar. The Lady Chapel is adorned with coupled Ionic pilasters; its cupola is painted in fresco. Opposite is an Entombment carved in oak. In the choir is the high altar, and some other well-executed decorations in marble of the Corinthian order; a gilt iron railing separates it from the nave, and two splendid chandeliers will be remarked. In the chapel of the south transept is the apotheosis of Ste. Geneviève, by Lancrenon. In the following chapel of the southern aisle is a statue in plaster of Ste. Apolline, by Bougron, and in the second, St. Charles Borromeo relieving the sick, painted in oil by Laure. Madame Le Gras, who, with St. Vincent de Paule, founded the order of the Filles de la Charité, and died in 1660, was buried in this church. In front of the eastern end of the church is the

HOSPICE DES INCURABLES (*Hommes*), 34, rue des Récollets, and 150, rue du Faubourg St. Martin.—This hospital was established in the ancient convent of the Récollets in 1802, when the Hôpital des Incurables was appropriated to females only. The buildings are spacious and airy, and have an extensive garden attached to them. The number of men admissible into this house is 420, and it will shortly be increased by 130 beds more. About 30 of the old men work for their own benefit. It formerly contained children, but these are now sent to Arras, where, if their health admits of it, they learn trades; on attaining the age of 20 they are sent to Bicêtre. Dr. Duplay inhabits this hospice, and the inmates are attended to by the *Sœurs de Charité*. The patients may receive visitors every day from 12 to half past 3.

Between this hospital and the Canal St. Martin, in the rue des Récollets, No. 26, is a large charcoal-market. In the same street, No. 11 bis, is a *Maison de Secours* for the 5th arrondissement, and a *Bureau de Bienfaisance*; No. 13 is a communal school, and next door an *Asile pour l'Enfance*. The stranger should now cross the canal, and proceed to the

HÔPITAL ST. LOUIS, rue des Récollets, No. 2.—An alms-house or hospital existed here from very remote times, which, being taken under the protection of St. Louis, was enlarged and called after him. The present establishment, founded by Henry IV. in 1602, on the representation of the President Harlay, was erected after the plans of the architect Villefaux. It is a fine specimen of the architecture of that time, occupying a quadrangle of 360 yards by 240, with 8 lofty pavilions in the centre and angles. A spacious yard and gardens, with all the requisite offices, enclosed by a wall and fosse, surround the central edifice. This hospital, though designed only for the treatment of cutaneous diseases and scrofula, receives occasionally cases of acute disorders and surgical cases. It had many patients during the cholera. Patients able to pay are received in a separate pavilion, at the rate of 2 fr. 50 c. a-day. In-door patients, who are able, are encouraged to work in the garden at one sou per hour. It is now one of the largest hospitals in Paris, containing 800 beds, with a justly-celebrated establishment of medicated and mineral baths. Opposite the entrance in the first court is a statue of Monthyon. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, and from 20 to 25 on the upper. The average number of patients yearly is 8,500, and the mortality 1 in 19,50. 25,000 persons annually avail themselves of the baths, and in a single year 140,000 baths have been served. The bathing department is worth inspection. In 2 long rooms 50 baths, supplied by the same pipes, produce all the mineral waters capable of being imitated, particularly those of a sulphureous nature. In an adjoining room is a large vapour bath, admitting by distinct entries eight patients at the same time. Another, of a different construction, with douches, etc. Adjoining is a small chapel, the first stone of which was laid by Henry IV.; its lateral walls are flanked with buttresses; the front is gabled, with a bold archway; a niche on each side displays the statues of St. Louis and St. Roch. Opposite is a gas apparatus for lighting the establishment, remarkable for being the first established in Paris. Next is a house for the *Dames de St. Augustin*, 27 in number, who attend upon the sick. The establishment has a vast wash-house of its own; in one of the gardens is a basin of water solely destined for the propagation of leeches. Gratuitous advice is given by the medical men to the poor. Physicians, Drs. Devergie, Gibert, Emery, Lugol, and Cazenave; Surgeons, Jobert, and Malgaigne. Besides these there are 10 *internes*, or graduated students in medicine, living in the hospitals for the sake of practice, and 7 *internes* for pharmacy. An amphitheatre has lately been erected for Clinical lectures and another is

in course of construction. The hospital is said to have derived its name from having been originally devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270. Strangers are readily admitted.

The visitor on leaving the Hôpital St. Louis may proceed, but from the disgusting sights he would witness he is by no means recommended to do so, to the

POUDRETTE DE MONTFAUCON, which lies a little outside the *Barrière du Combat*, at the foot of the *Butte de Chaumont*. This hill is composed of nearly the same geological formations as the heights of Montmartre, and for a long time has been quarried also. Near the quarries was formerly a mound, on which stood gibbets; the bodies of the criminals were left to decay in a charnel-house underneath. Since the abolition of this place of execution, about the beginning of the last century, so admirably described in the *Notre Dame de Paris* of Victor Hugo, the contents of all the sewers of the houses of Paris have been deposited here; and it is now the spot where most of the night-carts of Paris are emptied. A raised causeway of stone advances between two black and deep reservoirs: along the edges of the upper one the carts, which are enormous tuns placed on wheels, are arranged, and empty their contents into a shelving trough placed a little below the causeway, from whence, after much raking and examination, they fall into the reservoir. Men remain here whole days searching for money, jewels, and other valuable articles, which may chance to be found in the sewers, and are sometimes very successful in their search. The contents of the upper pool drain into the second, and from thence into three others successively; the water escapes into three still lower ones, whence, after long stagnation, it is conveyed in barrels to an adjoining manufactory of sal ammoniac, where it is subjected to the usual chemical process for the extraction of that salt. The sediment is cut out of the pools when full, dried by exposure to the air in thin layers, and then used for manure. By the sides of the upper pool were formerly slaughter-houses for horses, where most of the worn-out animals of the capital were brought, and where after being killed the different parts of their bodies were carefully cut up and separated for purposes of manufacture. All this is now effected at an adjacent village called *Les Vertus*. The skins, the bones, the blood, and the flesh, are sold for different economical purposes, and considerable profit is made by this trade. About 16,000 horses, dead or alive, are annually brought to this place. The existence of the receptacles before mentioned, on such a large scale, and in the immediate vicinity of the town, is a very serious nuisance, on account of the fetid smell

it spreads far around. Several attempts have been made to remedy it, and the municipality of Paris intend to abolish it, but nothing has yet been definitively settled as to the manner or place of its removal. *Absorbing wells* are now being tried in different places, and have promised more favourable results. It has been also proposed to remedy this by establishing *déposoirs*, or subterranean pits, that may be hermetically closed, from which the liquid part would be conveyed through pipes along the banks of the Canal de l'Ourcq as far as the *voirie* of the forest of Bondy, about 8 kilomètres from Paris. The sediment would be transported in barrels by water. A new system for utilizing the dead bodies of horses has also been applied with success. Immediately after the animal is killed, and the skin taken off, all the other parts of the body are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. The effluvium is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes.

On the northern bank of the Canal St. Martin is the

ENTREPOT DES SELS, lately removed hither from the Boulevard Beaumarchais.—The principal store is of great size, and about 9,000,000 lb. of salt issue hence for the annual consumption of the capital. Opposite to it, on the southern bank, are the other *greniers* of the *Douanes de Paris*, as well as the

ENTREPOT DE LA COMPAGNIE DES DOUANES, Place des Marais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, are two large warehouses 250 feet in length, with a covered court between, for stowage. They are built of stone with brick arches; all the wood work is of oak. Each building consists of four stories, and is perfectly dry and well kept. Sugar, coffee, foreign wines, drugs, wool, cotton, etc., are the principal goods stored here; they pay a moderate duty for warehouse-room, and if not removed in the space of three years are sold to defray the expenses, the surplus being remitted to the owners of the goods. Adjoining to the warehouses is a building where the Custom-house clerks, etc., have their offices. Strangers are admitted on application at the bureau every day, except Sundays and festivals, from 9 to 4.

Close to these buildings is the DOUANE DE PARIS, transported hither from the rues du Faubourg Poissonnière and d'Enghien. The approach to the director's residence, etc., is in the rue de l'Entrepôt des Marais; that to the warehouses is in the rue de la Douane. A double doorway, between the two greater stores,

leads into an arcaded court, having medallions on which are inscribed the names of the principal commercial cities throughout the world. The whole of this spacious area is covered with a roof pierced with skylights, and resting upon immense iron arches. The building is of the Doric order.

At No. 12, rue de la Douane, is an elegantly sculptured edifice at the end of an avenue, formerly occupied by the Masonic Grand Orient, and now devoted to the *Conseil des Prud'hommes*. (See p. 50.)

On the Boulevard St. Martin, the visitor will perceive the

CHATEAU D'EAU.—This magnificent fountain, executed in 1811, from the designs of Girard, and supplied with water by the Canal de l'Ourcq, consists of four concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves supporting two pateræ of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions spouting forth water. The lions, shaft, and pateræ, are of cast-iron, and the basins are of Château-Landon stone, highly polished. This fountain cost 100,000 francs.

A flower-market is held round this fountain on Mondays and Thursdays. To the west stands the elegant building of the *Théâtre de l'Ambigu*, displaying its pedimented front adorned with the three orders, besides graceful statues in lateral niches; and further on, in the same direction, the inelegant *Théâtre de la Porte St. Martin*. (See *Theatres*.)

At the western end of this boulevard is the

PORTE ST. MARTIN.—This triumphal arch was built in 1674, after the designs of Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are eight in breadth by 16 in height. Both the fronts display vermiculated rustics, and the spandrils are adorned with bas-reliefs. Those towards the city represent the taking of Besançon and the Triple Alliance; those towards the faubourg the taking of Limbourg, and the defeat of the Germans by Louis XIV. This prince is oddly represented in the character of Hercules, with a large wig, leaning on a club. Between the consoles of the entablature are military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the southern attic is the following inscription:—

Ludovico Magno Vesontione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus. Præf. et Ædiles P. C. C. R. S. H. MDCLXXXIV.

The northern one has the following :

Ludovico Magno, quod Limburgo capto impotentes hostium minas ubique repressit. Præf. et Ædiles P. C. C. ann. R. S. H. MDCLXXV.

This arch, which was entirely repaired in 1819 and 1820, is more correct in its proportions than the Porte St. Denis, but from its small size and the lowness of its situation produces little effect. Following the Boulevards, nearly opposite the Porte St. Denis, is the rue de la Lune, in which is

NOTRE DAME DE BONNE NOUVELLE, 2d district church of the 5th arrondissement.—The first church that stood on this spot, erected in 1551, was destroyed during the siege of Paris in the wars of the League, in 1593, but was rebuilt in 1624. The tower of this second church is still standing, and is rather a picturesque object. The present church, rebuilt in 1825, consists of a nave and two aisles separated from it by Doric columns supporting arches. The Lady-chapel to the left forms a transept to the main body. The choir is semicircular; its cupola is pierced with a skylight, and ornamented with moulded compartments. The eastern aisle begins with the baptismal chapel, in which is a fine plaster statue of St. John the Baptist, by Debay; next to it is a fine oil painting by Schnetz, representing Ste. Geneviève relieving the sufferings of the besieged Parisians; lastly, Christ blessing little children, by Bourdon. The next chapel has a good painting of Ste. Élisabeth of Hungary in the act of praying. In the third is the Virgin crushing the serpent; and in the Lady-chapel eight saints in fresco by Hesse. In the following are St. Vincent de Paule preaching, and the Apotheosis of St. Bernard. Over the door of the sacristy fronting the aisle is a picture of Marie de Medicis and Anne of Austria receiving the cross from an angel; and as a *pendant* to this, over a similar door in the western aisle, is Queen Henrietta, the consort of Charles I. of England, with her three sons. These paintings are interesting as contemporary compositions. In the chapels of the western aisle are St. Peter *in vinculis*, the Adoration of the Heart of Jesus, by Hohlfeld, St. Nicholas, and, lastly, St. Louis assisting the wounded, and a Magdalen, by Copinet. Over the principal entrance is an Entombment, and, in a recess facing the western aisle, an Assumption of the Virgin. Around the choir are five good paintings, representing various passages of the Virgin's life, and above, the frieze is adorned with a fine monochrome fresco, by Pujol, representing the heavenly host.

On leaving this church the visitor will proceed to the

ENTREPÔT GÉNÉRAL DES GLACES, 313, rue St. Denis.—This is a large plate-glass warehouse, which has replaced a royal ma-

nufactory formerly established at 24, rue de Reuilly, but abolished after the revolution of 1830. It belongs to two companies, that of Montermé, and of Quirin and Cirey. The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory, and erected a spacious edifice for it in the rue de Reuilly. Previous to the formation of this establishment, the finest mirrors came from Venice. The glass employed in forming mirrors was *blown* until 1559, when a Frenchman, named Thevart, discovered the art of *casting* it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon; the art of polishing was invented by Rivière Dufresné. The glass sold at this establishment is cast at St. Gobin and at Cirey, near la Fère, and polished at Chauny. It is then brought to Paris to be silvered and sold. Glasses can now be made of the dimensions of 172 inches by 110 inches; in the time of Louis XIV. the largest glass made was 48 inches square. (1) The price of mirrors increases in a multiplied ratio in proportion to the size, on account of the great difficulty in casting large plates. A glass 20 inches by 12 may, however, be obtained for about 8 fr., while the largest just mentioned may cost 10,000 fr. and more. Visitors are admitted to see the operation of silvering, etc., every day from 9 to 12 on applying to the Porter, to whom a small fee should be given.

In the rue St. Denis, No. 277, is the extensive establishment of the *Bains St. Sauveur*. No. 9, in the adjoining rue St. Sauveur, is a *Maison de Secours* for the fifth arrondissement. At no great distance, in the rue Thevenot, is a narrow street leading to the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid receptacle of the most abandoned and depraved of Paris. In wretched hovels surrounding a court more than 500 families lived heaped together; and hence issued every day through the city a plague of vice and crime and disease. The inmates had a language of their own called *Argot*, still used by thieves, and were subject to leaders of their own. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court-yard. The visitor will remark the dark and filthy streets occupying the lower part of this arrondissement. Their names will sometimes strike him as singular, and he will generally find some interesting story or tradition attached to them, recorded in the larger works on the antiquities of Paris. (2)

(1) The largest iron table cast in France for polishing, etc., was made in 1841, and weighed 25 tons. It is at Cirey.

(2) See HISTORY OF PARIS, 3 vols. Published by A. and W. Galignani.

From the rue Thevenot the stranger is led to the rue Montorgueil, and, following a southern direction, he will meet with the *Marché aux Huîtres*, a market destined exclusively for the sale of oysters, which was opened in 1844; (1) and a few steps further, at No. 34, rue Mauconseil, is the *Halle aux Cuirs*, for the sale of all kinds of leather. It was built in 1784, on the site of the Hôtel de Bourgogne, where the Confrères de la Passion gave dramatic representations.

SIXTH ARRONDISSEMENT.

This is the most straggling and incompact of all the arrondissements. The visitor may follow the boulevards, and enter it by the Boulevard du Temple, where there is the new *Théâtre Historique*, opened in April 1847, besides several of the minor theatres situated close to one another; the descriptions of which will be found in the chapter on *Theatres*. At No. 50, stands a large and newly erected house, which has replaced a mean and very small one, from an upper window of a wing of which Fieschi discharged his *Infernal Machine*, on the 28th July, 1835, against Louis Philippe, by which Marshal Mortier, Colonel Rieussec, and other persons, were killed, as well as a number wounded. Immediately opposite is the *Jardin Turc*. (See *Theatres*, *Gardens*, etc.) North of the boulevard this arrondissement contains little worthy of notice. At No. 68, rue du Faubourg du Temple, is a large barrack for infantry, and at the western end of the rue St. Maur a new market has been erected. South of the boulevard, and parallel to it, is the rue Vendôme, which contains some of the finest hotels in Paris. Descending the rue du Temple, the visitor will see on his left the establishment of the *Bains Turcs*, No. 94, and nearly opposite the small but elegant front of

STE. ÉLISABETH, 2nd district church of 6th arrondissement.—This church, originally the chapel of a convent for nuns called the *Dames de Ste. Élisabeth*, was erected in 1628. It is dedicated to Ste. Elisabeth of Hungary. The front consists of a basement story with fluted Doric pilasters, and an upper Ionic one supporting a sculptured circular pediment. The interior consists of a nave with Doric pilasters, and two aisles; the southern one has plain cross-vaults; those of the northern are ribbed, with plain bosses in the centre of the ribs. Some of the windows are pointed, others in the Saxon style. In the first chapel of the southern aisle is an Adoration of the Shepherds;

(1) The consumption of oysters in Paris is calculated at from 1,700,000 to 1,800,000 fr.

in the chapel of Ste. Élisabeth are two frescos by Serrur, and a magnificent altar-piece by Blondel, representing Ste. Elisabeth depositing her crown at the Saviour's shrine. Between the windows is Judas kissing the Saviour, by Fourau. The aisle around the choir is receiving fresco-paintings by MM. Roger, Bézard, Beaume, and Jouy. The choir is separated from this aisle by four Doric columns disposed in a semicircle. Behind the high altar is the Lady-chapel, with six stained windows, representing Saints, and executed by Mr. Wylde, an Englishman. The northern aisle has been recently painted in the Byzantine style. In the first recess, the tympan of the ogive, painted by Roger, represents King David and Magdalen; two angels are above. The intrados of the pointed arch is painted with medallions containing cherubs and other devices. The following recesses are formed into chapels; the first, painted by Bézard, represents Ste. Geneviève; above, is a medallion with the Saviour; Faith and Hope are on either side. The wainscoting displays some fine modern bas-reliefs carved in oak. In the next, is a *Mater Dolorosa*, by Bézard, and in the last, the baptismal chapel, is St. John baptizing Christ, by Pérignon. The font is well sculptured in marble. The semi-cupola of the choir displays a fine fresco by Alaux, representing the apotheosis of Ste. Elisabeth, with several historical portraits. The holy water basins in the nave have two bronze angels each in alto-rilievo. This church is well worth a visit.

The adjoining rue Neuve St. Laurent leads to the rue Ste. Élisabeth, behind this church, where is the City school of instruction for both sexes belonging to the sixth arrondissement. In the rue Neuve St. Laurent is also, a few steps off, an *École Primaire Supérieure*, and opposite, at No. 14, is an entrance to

THE SYNAGOGUE, having its principal entrance at 15, rue Notre Dame de Nazareth. This temple cannot vie in elegance with some of the far-famed temples of other capitals. The interior is Doric; thirty-six columns support the gallery for the ladies; the Tabernacle is to the south, consisting of two Corinthian columns supporting a pediment; in the centre is a raised platform for the desk. The building is considered too small for the congregation. The Great Rabbi is M. Marchand Ennery. Service is performed on Fridays at 7 p. m. and Saturdays at 7 a. m.

Returning to the rue du Temple, we find the

MARCHÉ DU VIEUX LINGE.—This market was erected in 1809, upon part of the site of the ancient Temple. It consists of four galleries, containing 1888 shops or stalls. Here old clothes, linen, shoes, iron, tools, etc., are sold at low prices. Behind this market is an arcaded building with shops, erected in 1788 on speculation, when the Temple was a sanctuary for debtors.

The TEMPLE (1) formerly contained a large square tower flanked with four turrets, built in 1222. In that tower Louis XVI. and his family were imprisoned in 1792, and hence he was led to the scaffold. Sir Sidney Smith, Toussaint Louverture, Moreau, and Pichegru, were also confined there. In 1805 the tower was demolished. Before the Revolution, the Temple consisted of two distinct parts, viz., the Temple properly so called, and the palace of the grand prior. The former was private property, and consisted of hotels, gardens, and dwellings for tradesmen, artists, and also for debtors who took refuge at the Temple to avoid arrest. The palace of the grand prior is all that now remains of the ancient Temple. It was built about 1566, by Jacques de Souvré, grand prior; and the Chevalier d'Orléans, afterwards invested with that dignity, caused considerable repairs to be made to it in 1721. The Duke of Angoulême was the last grand prior of the Temple. In 1812, this building was repaired and embellished, with the design of becoming a residence for the *Ministre des Cultes*; and in 1814 it was converted into a convent. The front consists of a basement story only, decorated with a portico formed of six Doric columns, and flanked by two projecting bodies; in front of each is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures, of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot. A new chapel was

(1) The order of Templars, founded at Jerusalem in the 11th century, during the Crusades, consisted at first of only six monks, and a grand master. They came to Europe from Palestine in 1128 to make proselytes, and were so successful that in a short time they became possessors of the vast extent of ground between the Faubourg du Temple and the Rue de la Verrerie, with a part of the Marais called Culture du Temple, where they established the seat of their rule, and exercised for more than two centuries a power, the prerogatives and abuses of which monarchs were in a measure forced to respect. The Temple was such a stronghold that Louis IX., before setting out for the Crusades, had his treasure conveyed there, as did Philippe le Hardi and Philippe le Bel. Their accumulation of wealth, their gross irregularities, and their turbulent conduct at length excited the anger of the royal authority, and Philippe le Bel suppressed the order in 1312, putting many of them to the torture on a charge of sorcery, and seizing their possessions. In 1314 Jacques de Molay, and Guy, brother of Robert dauphin of Auvergne, two of the chiefs of the order, were burned alive on the spot where now stands the equestrian statue of Henry IV. on the Pont Neuf. Part of their wealth went to pay the expenses of their prosecution, and the rest was assigned to the brethren of the order of St John of Jerusalem, afterwards called Knights of Malta.

erected in 1823, between the palace and the Marché du Temple. Its front is ornamented with two Ionic pilasters, surmounted by a triangular pediment, in the tympanum of which are sacred emblems. The interior is decorated with columns of the Ionic order supporting arches surmounted by 3 flat compartmented cupolas. The private chapel of the nuns forms a species of transept on the left, and is railed and latticed. Opposite are two pictures by Lafond, one representing St. Louis, the other St. Clotilda, and a copy of a Holy Family. The convent belongs to the *Dames Bénédictines de l'Adoration Perpétuelle du St. Sacrement*.

The FONTAINE DE VENDÔME was attached to the ancient wall of the Temple, and is named after the Chevalier de Vendôme, grand prior of France. It is surmounted by a cupola, and is adorned with a military trophy.

The visitor will find himself, on leaving this street, near

The MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180, erected in 1807 in the enclosure of the abbey of St. Martin des Champs. The stalls, nearly 400, are arranged in two large buildings. In the centre of the market is a fountain, consisting of a basin supported by three allegorical figures in bronze, representing the genii of hunting, fishing, and agriculture; two smaller fountains stand at the opposite railing. Near the Marché St. Martin is a public promenade planted with trees.

From hence the rues de la Croix and du Vert Bois lead into the rue St. Martin, on the eastern side of which is the

FONTAINE ST. MARTIN.—This fountain, built against a round and spired tower that formed part of the walls of the ancient abbey of St. Martin des Champs, consists of a circular basement and two pilasters in rustic Doric, surmounted by a pediment, ornamented with an escutcheon, and crowned by a shell. The tower is remarkable, as being the only one remaining of the many that were placed at regular intervals round the outer wall of the celebrated monastery that stood where we now find the

CONSERVATOIRE DES ARTS ET MÉTIERS, rue St. Martin, No 208. —M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798. Three repositories of machines previously existed in Paris. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were 500 ma-

chines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated 1798, and established in the buildings of the ancient abbey of St. Martin des Champs. By a law of 1798, all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs, and models relating thereto, and the Conservatoire was authorised to have them printed, engraved, and published. In 1810, a gratuitous school of arts was formed, which, in 1817, was completely reorganised, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordonnance established it on its present footing. (See page 78.) Connected with it are two royal schools of arts and trades at Châlons and Angers. The buildings in which this establishment is placed are remarkable: they consist of the vast *corps de logis* of the abbey of St. Martin des Champs, and of the chapel and other public apartments of that religious house. The chapel was built in the early part of the 13th century by Pierre de Montereau, the architect of the *Sainte Chapelle*; at its eastern end are remains of an earlier building in the Doric style; it is plain, and preserves but few traces of its ancient condition. The interior is of fine Gothic architecture, and will soon be fitted up to contain part of the interesting collection of the Conservatoire. Adjoining are spacious halls destined for the same purpose, and partly enclosing a square court with the new Doric buildings for lecture-rooms, which will also soon be opened. The refectory is one of the most curious pieces of architecture in Paris, while, at the same time, it is one of the most perfectly preserved. This also was built by Pierre de Montereau, and was finished in all its details with the utmost care. It is 42 mètres by 7, and is destined to contain the library. It is bisected by a line of seven lofty and slender columns, intersected by bands equidistant from the pedestals and capitals, which are octagonal and foliated. From each of these spring eight ribs expanding along the groins of the vault. Those of the main walls spring from the capitals of shorter columns resting upon sculptured brackets. Towards the eastern end is a Gothic recess or niche, with a groined head; a secret staircase, with a balustrade forming part of the wall, leads to it. The building had originally eight windows on each side, and two in front; those on the southern side are now walled up, and only the roses are left open. In the others, the rose surmounts coupled ogives, a general ogive circumscribing

the whole. The main walls are flanked externally by substantial buttresses. This beautiful hall, which will be further enriched by stained glass, is well worth the attention of the antiquarian.—A new entrance will be opened to the Conservatoire in the rue St. Martin northward of the present one, which leads the visitor through a narrow alley to the first court, containing the offices, and the galleries of models, a few only of which are at present accessible to the public. Before ascending the magnificent double staircase leading to the Museum, the visitor will remark the large hall on the ground-floor, containing a plaster cast, by Ruxtheil, of Dædalus and Icarus. This hall leads to a spacious garden, which, however, is not public. On ascending the staircase, the lofty parabolic vault surmounting it will be remarked. The collection of models and machines preserved here is very extensive and various, consisting of nearly all that are used in France in every branch of industry. The catalogue of the different articles is not yet finished, but it is to be hoped that its publication will not be long delayed, as their classification is expected to be shortly completed. The visitor will find a fine collection of exquisitely-finished models of steam-engines, both stationary and locomotive, as well as a long series of models of various mills, work-shops of numerous trades, potteries, machines used in building and engineering operations, etc.; also a complete model of a railroad, with a train of locomotive steam-engines and waggons attached to it; models of turning-machines, brew-houses, smelting-houses and valuable engineering and surveying instruments of various kinds, constructed by celebrated makers. The coining-stamp and borer used for the emission of the assignats, and a dividing-machine used by Ramsden, will be remarked. The whole collection is peculiarly interesting and instructive, and is one of the most valuable in Europe. It is highly gratifying to an Englishman to find the names of his countrymen abounding here—Maudslay, Watt, Stephenson, Davis, Taylor, Edwards, Judd, Barker, Alkins, etc., etc. The establishment is open to the public on Sundays and Thursdays, from 10 to 4, and to foreigners with passports, as well as to privileged persons, on Tuesdays, Wednesdays, and Saturdays, from 11 to 3. The Library contains 20,000 volumes on mechanical and mathematical subjects, and is open every day, Mondays excepted, from 10 to 3. The lectures, hitherto interrupted on account of the improvements in progress, will be re-opened in November 1847; they are all public and gratuitous, and turn upon geometry, drawing and designing, agriculture, mechanics, *économie industrielle*, legislation industrielle, chemistry, practical natural philosophy, and explanation of machines.

A programme of the days, etc., on which these lectures are delivered may be had at the Conservatoire.

Almost immediately to the south of the Conservatoire des Arts et Métiers will be perceived

ST. NICOLAS DES CHAMPS, parish church of the 6th arrondissement, which existed upon this spot as early as 1119, and became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed. The western front is of the period 1420, and is in the purest pointed style, displaying two gables flanked with crocketed pinnacles and connected by flying arches, with the front of the nave also terminating in a gable end. The porch is magnificently sculptured, and adorned with eight statues of saints. The principal window over the porch and the circular one above are remarkable for their elegant tracery and sculpture. The tower is square, flanked with buttresses, and crowned with an open-worked parapet; gargouilles project from its sides. The interior consists of a nave and choir with double aisles, lateral chapels, and a demi-transept towards the south. In the nave and its aisles the Gothic style is maintained, while the choir is a mixture of Greek and Gothic, entirely out of keeping with the remainder. The columns of the choir are elliptical, and of the Doric order; they support bold vaulting-ribs, and their elongated forms show that the taste for the pointed style was not extinct at the time of their erection. As a strange peculiarity may be remarked the ribs of the choir springing from Ionic pilasters resting on the Doric capitals of the lower columns. Both nave and choir have large clerestory windows with simple tracery, but no triforium gallery. The high altar is handsome, formed of Corinthian columns of dark marble, surmounted by a pediment. The picture between the columns is by Vouet, representing the Assumption. This church is chiefly remarkable for the pictures it contains. In the baptismal chapel, on the south of the western door, is a curious Baptism of Christ, of the early Italian school. In the southern aisle, in the Chapelle des Trépassés, is a well-executed Deliverance of Souls from Purgatory, and another by Rouget, representing Christ in the Garden of Olives. The adjoining one contains an excellent picture of Christ bearing the Cross, by Coutant, and in that next to it is a valuable Ste. Geneviève. The Raising of Lazarus, by Souchon, is in the next. A circumcision in the following one, and a large and very curious picture of Louis XIII. making his vow to the Virgin, are well worthy of examination. In the 6th chapel is a Holy Family, and in the 9th, dedicated to St. Bruno, is the Apotheosis of that saint, by Lesueur. In the 10th is St. Martin curing a leper, and in the 11th, the Lady-

chapel, the vault of which is tastefully groined, are two large paintings by Caminade, the Adoration of the Shepherds, and the Repose after the Flight to Egypt. In the ogive above the altar is a colossal bust of Christ, painted on volcanic lava by M. Perlet, resembling the Byzantine mosaics; its surface is unperishable, being of the nature of enamel. Behind the high altar is a chapel of the Holy Sacrament, enclosed by the altar itself and the apsis. The altar-piece represents the Last Supper. In the chapel of St. Cecilia is the Crowning with thorns; in the 17th, dedicated to St. Vincent de Paule, the wainscoting contains three excellent old oil-paintings on wood, representing the Passion. In the next is St. Charles Borromeo relieving the plague-stricken at Milan, and a Ste. Elisabeth. In the Chapel of St. Stephen, opposite the south door of the church, is a large and well-painted picture of the saint by the bedside of a sick man. It is rare to find so many paintings of merit in the same church. The southern porch, consisting of four Composite pilasters supporting a triangular pediment, is one of the most complicated specimens of elaborate sculpture in existence. Many distinguished persons were buried here; among them, Budæus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrian de Valois, historians; and Mlle. Scuderi.

Near this church, 151, rue St. Martin, is a fine old hotel, of the days of Louis XIV., with a handsome arched entrance, and an interior front decorated with Ionic pilasters. This arrondissement, the eastern limit of which is here determined by the western side of the rue St. Martin, reaches as far as the river. The principal monument of interest which it possesses is the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in the years 1508-22.—This is the only part remaining of the church of that name, which was demolished during the Revolution, and occupied the area of the present market. This magnificent tower, which is 156 feet in height, was formerly surmounted by a spire 30 feet high, and is at present one of the purest and most precious relics of Gothic architecture extant. The turret at the north-western angle, and the battlement at the summit, with the *gargouilles* of immense size projecting from it, and its profuse and graceful tracery, are its principal features. It has been purchased by the municipality of Paris, and will be completely restored. The market established at its foot is for the sale of old clothes and linen.

From this Tower, the stranger will find his way to the

COUR BATAVE, 124, rue St. Denis, so called because it was erected by a company of Dutch merchants in 1791. The principal court was formerly surrounded with Ionic porticos and a

covered gallery ; but its effect is much diminished in consequence of the porticos having been filled up with shops. This structure cost more than 1,800,000 fr.; and if the Revolution had not prevented the complete execution of the plan, it would have formed a magnificent monument.

Northward of this, and in the same street, is

ST. LEU ET ST. GILLES, 1st district church of 6th arrondissement.—On the spot where this small church now stands, a chapel was erected in 1236, which, in 1617, became parochial. The building was repaired in 1320, and in 1611, the choir, with its aisles and chapels, was rebuilt. The front is gabled, and was to have been flanked by two spired towers; one only of these however exists, and, though bearing on its front the date 1236, has evidently been reconstructed. The doorway is pointed, and recedes by gradual mouldings into a kind of porch; it is surmounted by a gabled pediment. Above is a large Saxon window, flanked by columns supporting an ogive. The interior consists of a nave and choir with aisles; the ribs of the nave unite in plain bosses, and spring from the capitals of clustered columns originally reaching to the ground, but barbarously lopped about half-way down, for the purpose of placing pictures. In the northern aisle the ribs spring from the wall, and the original span of the arches is narrowed by projecting piers ending in plain pointed arches. In the southern aisle, the ribs spring from brackets. In the choir, they spring from the doric capitals of very lofty pilasters, and unite in a highly-sculptured pendant boss. The choir is higher than the nave. Some canopies and brackets with the figures of Sts. Gilles, Peter, Vincent de Paule, Chrysostom, Leu, Paul Borromeo, and Austin, lately placed on the piers of this part of the church, are curious. The high altar was raised in 1780, and a chapel constructed underneath by the knights of the Holy Sepulchre, consisting of 8 sepulchral Doric columns without bases, supporting a cupola pierced with a skylight. Georges Cadoudal, when pursued, contrived to conceal himself in it for several days. This church is very rich in relics: it was the only one in which the priests ventured to perform mass for the repose of the soul of the Princesse de Lamballe, on the day of her horrible murder. A few days after it was put up to auction as national property, and bought for a trifling sum by two jews, who converted it into a warehouse for saltpetre. In 1802, when the churches were re-opened for the Catholic religion, they let it for 3000 fr. a-year, and subsequently increased it to 10,000 fr., which continued till 1813, when the City repurchased it for 209,312 fr. Beginning from the southern aisle, we find the following paintings:—St. Gilles praying, by Delaval,

an Annunciation, and the Adulteress, by Delaval. In the first chapel is the portrait of St. Francis de Sales, taken after death, by Philippe de Champagne; also a good Adoration of the Shepherds and a Descent from the Cross. In the second is a Vision of Ste. Catherine, by Picot, and St. Lawrence receiving the crown of martyrdom; in the 3d, the Martyrdom of St. Denis, by Marquet, and a small painting of the Presentation, not without merit. In the 4th, St. Leu presented with the mitre, by De Vaines, and a Passion. The 5th, being the Lady-chapel, is being painted in the now fashionable Byzantine style by Cybot. In the 6th, is St. Leu blessing an infant, by Goyet. Some old stained glass by Pinaigrier is in the window. Outside this chapel is a small historical painting of the Exhumation of the Remains of Louis XVI. from under the vaults where the Chapelle Expiatoire now stands (see p. 203), in the presence of the Chapter of St. Denis. Before the Sacristy is a fine Madonna and Infant of the Italian school, and by its side a large painting by Colson, of Christ restoring sight to the Blind. Next we see a curious specimen of sculpture, of 1065, in three compartments; the middle one representing the Lord's Supper, that to the left, Judas kissing the Saviour, and the one to the right the Flagellation. In the nave are:—Ste. Margaret of Scotland, washing the feet of the Poor, by Gassies; St. Leu delivering prisoners, by Degeorge; St. Gilles discovered in his retreat by the king of the Goths, by Monvoisin; and Jesus walking on the waves, by Dubusc. St. Leu being considered a healer of the sick, the kings of France, on their accession, used to visit this church nine days in succession, to solicit health of the saint.

SEVENTH ARRONDISSEMENT.

The visitor will enter this arrondissement from the rue des Arcis, and, proceeding up the rue St. Martin, will find, at No. 2, ST. MERRI, parish church of the 7th arrondissement.—This church was originally a small chapel dedicated to St. Pierredes-Bois, near which St. Mederic or St. Merri died in 700. In 1200, the church, being built on the site of the chapel, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, but not finished till 1612. The western front is a most beautiful specimen of the florid Gothic, of the date 1520. The principal entrance, studded along its copious mouldings with small canopies, forming niches for saints, is pointed, and flanked by two lofty buttresses, adorned with pinnacled tracery, expanding in rich canopies below, forming heads of niches in which are placed the twelve apostles in a high state of preservation. Four well-sculptured gar-

gouilles project from the buttresses. Above is a large window adorned with crockets. To the north is a beautiful octagonal turret, and to the south a modern square one, the Doric and Corinthian design of which unfortunately spoils the whole. The two lateral doors are equally well adorned with elaborate gothic tracery. The interior is cruciform, with double aisles, and bears a later date. The transepts have fine rose windows. In most of the windows are specimens of old stained glass, interspersed with modern specimens of the same sort. The junctures of the vaulting, mouldings, and piers, are all without capitals, according to the style prevalent in France in the 16th century, except in the chapels of the choir, where curious examples of large circular pillars with bands for capitals occur. The keystones of the vaulting-ribs of the nave and of the aisles are good specimens of the workmanship of the time; and the ceiling of the intersection of the nave and transept is covered with florid tracery. The first chapel of the southern aisle, erected in 1754, is that of the Holy Sacrament; it communicates with the aisle by three circular arches, and is adorned with Corinthian pilasters and three cupolas pierced with skylights. It contains a good picture, by Colson, of St. Charles Borromeo during the plague at Milan, and another of St. Chrysostom, by Péron. Over the lateral doors are alt-relievi, and at the entrances are two plaster statues, St. Sebastian, by Debay, and St. John the Baptist, by Laitie. This chapel, though handsome in itself, does not harmonise with the Gothic character of the church. Next is the chapel of Notre Dame des Suffrages, with Gothic carving in oak. In the following transept is a Virgin, painted by Carlin in 1753, St. Peter praying, and Christ at the well. In the third chapel is an Adoration of the Shepherds, in the 4th the Apotheosis of St. Bernard, by Robert; in the 5th, St. Germain blessing Ste. Geneviève, by Picot; in the 6th a Mater Dolorosa, and an Annunciation; the stained glass in the window is by Pinaigrier. The 8th chapel, painted in fresco by Lehmann, represents the life of St. John the Baptist in several compartments. The 9th, painted by Amaury Duval, contains subjects relating to St. Philomène; the 10th, by Chasseriau, is dedicated to Ste. Mary of Egypt; the 11th, by Lépaulle, contains the portrait of St. Vincent de Paule, and the same saint a slave in Africa. In the following northern transept is St. Vincent de Paule praying, by Vanloo; also a large painting of a miraculous discovery of stolen church-treasure by a curate of St. Merri; then the Sacred Host appearing to St. Merri. In the next chapel, dedicated to Ste. Geneviève, the visitor will remark the panel of the altar-table, a valuable ancient painting on wood, probably

of the 14th century, representing that saint as a shepherdess; a wolf fawns upon her. In the next is a Descent from the Cross, of some value.

This church is remarkable for the obstinate resistance made in it and the adjoining streets, during the events of 1832, to the King's troops.

The FONTAINE MAUBUÉE, built in 1733, is at the corner of the rue St. Martin and Maubuée, which latter leads to the small rue Transnonain, which has acquired melancholy celebrity from a conflict between the people and the troops in April, 1834.

In this arrondissement are to be found some of the most remarkable of the old hotels in Paris, and the visitor must pass among the narrow streets, of which this quarter is almost entirely composed, if he would have an idea of what Paris was one or two centuries ago. No. 32, rue Michel le Comte, and No. 63, in the adjoining rue St. Avoye, which is a continuation of the rue du Temple, are worthy of attention.

The HÔTEL DE ST. AIGNAN, 57, rue St. Avoye, is a magnificent edifice built by Le Muet. The windows are adorned with pediments, and its Corinthian architecture is pure and of fine proportions, though the effect of the whole is now spoiled by two stories having been added to the original building. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency. De Mesmes, President of the Parliament, afterwards came into possession of it.

On passing eastward by the rue des Vieilles-Audriettes, the visitor will find, at the corner of the rue du Chaume,

The FONTAINE DE LA NAIÏADE, rebuilt in 1775, and adorned with a fine bas-relief of a naiad lying among rushes, by Mignot.

The HÔTEL DES ARCHIVES DU ROYAUME is entered at No. 12, rue du Chaume.—The original building in which this great national collection is contained was formerly the palace of the Prince de Soubise, of the family of the Rohans. It was built upon the site of a mansion belonging to the Connétable de Clisson; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The hotel itself appears to have been erected after that period; though at the western end are some remains of what was probably the gatehouse, with a turret of the 15th century. The old building extends to a great depth, and with its *grands et petits appartements*, as well as the gardens, constituted the proud residence of a family whose motto was, "Roi je ne suis; Prince ne daigne; Rohan je suis." The spacious court is enclosed by a portico, of coupled Composite columns. To the left is the principal body, composed of a

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central pavilion of two stories, and wings of one story only, ornamented with coupled Composite columns, continued along the lower story of the pavilion, the upper story of which displays coupled Corinthian columns crowned with a pediment bearing recumbent statues. Other statues adorn the wings. In a second court to the left the École des Chartes has been lately installed, for which see p. 81. Behind the principal body is a still larger court, in which elegant new buildings have been erected at the cost of 1,000,000 fr., but they are not yet sufficiently advanced to admit of description. The thorough alterations now in progress are the cause of this establishment being for the time totally closed to the public. The decorations of most of the apartments remain; the gilded ornaments are very abundant and exceedingly beautiful, and the paintings of the ceilings and panels are of great merit. The principal saloon of the *grands appartements* is a model of the taste of 1730; it now forms the library of the archives, and contains a valuable bronze clock, with fine copies of the "Day" and "Night" of Michael Angelo, as well as a large table of the same date. In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the Duke. After the Revolution, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon; and in 1809 the whole edifice was consecrated to the preservation of the archives of the nation. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and procès-verbaux of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestered during the Revolution. The collection at present is formed into six sections. The *legislative section* contains all the acts of the legislature, etc., forming a collection of 7,000 cartons. The *administrative section* comprises all the papers emanating from the public authorities; among which are the *arrêts du conseil* from 1593 to 1791; the whole in 40,000 cartons. The *historical section* is formed of the *trésor des chartes* from the 12th century to 1789, the historical monu-

ments, and the titles and charters of the monastic bodies, including a document said to be the original diploma of foundation granted by Childebert to the Abbey of St. Germain des Prés, and similar documents granted to the Abbey of St. Denis by Dagobert, Clotaire, and Clovis II. Besides these it contains the archives of the military and religious orders, those relating to public instruction, to genealogy, etc. The number of cartons is 5436. The *topographical section* consists of all the maps and surveys authorised by the state, to the number of 4616. The *domanial section* has the title-deeds of princes, nobles, and public bodies, deeds of sequestration, etc., in 26,000 cartons. The *judicial section*, kept at the Palais de Justice, contains all the acts, decrees, and records of the parliaments and other courts of the kingdom, in 63,000 cartons. Besides these sections a library of 14,000 volumes is attached to the archives, in which are to be kept the volumes of the *Records Commission* of England, presented by the British Government. The most interesting objects are the famous iron chest, made by order of the National Assembly in 1790, the seals and golden bulls of the papal decrees, the keys of the Bastille, the silver keys of Namur presented to Louis XIV., the famous *Livre Rouge* found at Versailles, the testaments of Louis XVI. and Marie Antoinette, the journal of Louis XVI., the minute of the Droits de l'Homme, the plate of the assignats, medals of the empire, the standards of the *mètre*, *gramme*, and *décagramme*, in platina, autograph letters of Napoleon, and among them the one written by him to Louis XVIII., together with a numerous collection of other curious objects. This interesting establishment would be well worthy of a visit from the antiquarian, containing as it does an uninterrupted series of records extending over a period of 1200 years. It was long erroneously supposed that most of the oldest and most valuable archives of the French monarchy had been carried to England in the 15th century, and lodged in the Tower; it has been, however, ascertained that during that period of confusion they were preserved in the monasteries, and escaped altogether the pillage of the invaders.

Behind the Hôtel de Soubise, rue d'Orléans, is

ST. FRANÇOIS D'ASSISE, second district church of the seventh arrondissement.—The exterior and interior are both plain. It was the chapel of a convent of Capuchins, founded in 1623. It consists of a nave, choir, and one aisle: the galleries opening into the church and aisle, from whence the fraternity formerly heard service, still remain. It is only remarkable for some good paintings which it contains: St. John the Baptist, by Franque, St. John writing the Apocalypse, by Trezel, Christ

at the column, by Degeorge, and St. Louis visiting his soldiers sick of the plague, by Scheffer, all on the western side of the nave, are highly esteemed. On the eastern are St. François d'Assise before Pope Innocent III., by Gaillot, and the same saint before the sultan of Egypt, by Lordon. A small Crucifixion, near the entrance, to the left, is also worthy of notice. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the patron saint, in his monastic dress, of grey marble; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings; the best of which are Christ appearing to Ste. Catherine, St. Francis receiving the stigmata of the Crucifixion, his Vision of Christ, a Descent from the Cross, the Baptism of Christ, by Guerin, and the Communion of St. Theresa. In the aisle on the east of the nave are two beautiful little pictures by the side of the altar of the Virgin, representing the Flight into Egypt, and the Presentation in the Temple. The chapel of St. Francis also possesses an excellent picture of the saint. In the windows of the Lady Chapel are the twelve Apostles in stained glass. A fine organ will be remarked over the entrance.

At the corner of the Rue Vieille du Temple is the IMPRIMERIE ROYALE, formerly the PALAIS CARDINAL.—This hotel, erected in 1712, was the property of the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intriguing spirit brought so much unmerited odium on the unfortunate Marie Antoinette. In this hotel took place the scenes described in the Memoires of Mme. Campan. The front towards the court is plain; that towards the garden is decorated with columns. It was one of the largest in the capital, and is now used as the Royal Printing Establishment. The Imprimerie Royale, now one of the largest and best regulated in Europe, was first established by Francis I. in the Louvre, in the entre-sol of the long gallery; it was afterwards transferred to the Hôtel de Toulouse, now the Banque de France, and finally, in 1809, to the Palais Cardinal. The visitor is conducted through all the different branches of the type-foundry, the compositors' rooms, the hand-press room, the steam-press room, the form-room, the paper-warehouse, and the book-binding department. Throughout the whole the utmost order and system are preserved, and the greatest attention is paid to all strangers by one of the superintendents of the establishment, these gentlemen taking a pleasure in explaining all the minutiae of the various processes. The total number of persons constantly employed here is about 750 men, women, and boys. There are in the hand-press rooms usually 120 presses at work, each

occupying two men, and about 200 compositors are employed; here the Government papers of all kinds, and for all offices throughout the French dominions, are printed. In the steam-press room is an engine which works three beautifully-constructed machines, equivalent to 20 hand-presses. There is also a drying-machine, worked by steam, and an ingenious apparatus for cutting the edges of government papers, custom-house tables, etc. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, will be interesting to the visitor. During the time of Napoleon, when government papers were printed here for half Europe, there were 300 hand-presses constantly employed. During the Revolution of 1830, the mob broke into this office, and among them printers from other establishments, who destroyed the steam-presses, thinking, thereby, to enforce a return to hand-labour. Since that time only the three steam-presses before mentioned have been employed. This establishment is perfect in its matrices and fontes of type, having complete sets for every written language, and there is a permanent corrector for Oriental works. When Pope Pius VII. visited the Printing-Office, the Lord's Prayer was printed and presented to him in 150 languages. The forms or types of government papers are kept here for a long time after they are used, and fully 20,000 forms are thus preserved in a long room set apart for the purpose. There are also 8 machines for ruling paper for government uses. The hours of work in this establishment are 10 every day; the best compositors gain from 5 fr. to 6 fr. per diem; and good pressmen about as much. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick-fund. The book-binders earn about 3 fr. 50 c., and the women and girls from 1 to 2 fr. per diem. There is a cabinet containing specimens of typography executed here, which, even to a mere observer, is one of the most gratifying sights in Paris. The authors of works of real utility, the printing of which could not remunerate private enterprise, may obtain their being printed here at the expense of government. The receipts of this establishment are about 2,800,000f., the expenses 2,700,000f. For permission to inspect it written application must be made, a day or two beforehand, to *M. Le Directeur de l'Imprimerie Royale*, who appoints an hour on Thursdays for the visitor, which must be punctually kept, in order that the superintendent may conduct all visitors at the same time, and thus be saved any unnecessary trouble.

At the corner of the rue des Francs Bourgeois, so called

from certain free tenements held in it in former days by bur-
gesses not enrolled in Paris, will be seen one of those elegant
turrets that still are to be found in some of the most ancient
parts of Paris. The bold mouldings at the lower part, and the
tracery of the upper, are remarkable. Near this turret the
murder of the Duke of Orleans, only brother of Charles VI., on
Nov. 20, 1407, was perpetrated, (1) an event which gave rise to
the bloody feud so disastrous to France, and which led to its
occupation by the English.

The stranger will find, at 7, rue de Paradis, or 18, rue des
Blancs Manteaux, a large edifice, the central establishment of
the *Mont de Piété* (see p. 105), and at No. 12 the church of

NOTRE DAME DES BLANCS MANTEAUX, first district church of
7th arrondissement, formerly the chapel of a religious house
where one of the mendicant orders, called the *Blancs Man-
teaux*, from their dress, or the *Serviteurs de la Vierge Marie*,
established themselves in 1258. In 1297, another mendicant
order, the *Guillemites*, replaced them by order of the Pope;
and, in 1618, these were united to a Benedictine order, and
the monastery and chapel were rebuilt. A street now traverses
the site of the monastery, some of the buildings of which may
still be observed to the east, particularly the left wing of the
house, 25, rue des Francs-Bourgeois, and the chapel remains,

(1) The Duke had been supping with the Queen at the Hôtel Barbette,
and was going to the Hôtel St. Paul, on a pretended summons from the
King, brought by a person who was in the conspiracy of the Duke de
Bourgogne. He was mounted on a mule, followed by two equerries on
one horse, a page, and three footmen carrying flambeaux. On arriving
opposite a house, called L'Image Notre Dame, he was attacked by
18 armed men, headed by Raoul d'Octonville, a Norman gentleman.
The horse of the equerries ran away, and the Duke was immediately set
upon by the band crying. "A mort!" "I am the Duke of Orleans!"
he exclaimed. "It is you whom we want," replied the murderers, and
at the same moment a battle-axe cut off his bridle-hand. Several blows
of swords and clubs succeeding each other, he fell to the ground, and,
though exhausted by loss of blood, defended himself on his knees, par-
rying for some time the attacks with his arm. "Qu'est ceci? d'où vient
ceci?" he exclaimed from time to time. At length, a blow from a club
dashed out his brains, and his assassins held a flambeau to his face to
see if he were really dead. A man, whose face was covered with a
scarlet hood, came out of the house, and with a club struck the dead
body, saying, "Éteignez tout; allons-nous-en; il est mort." They then
set fire to the house in which they had been concealed, and withdrew.
The Duke of Burgundy a few days afterwards fled from Paris, having
confessed to the Duke de Berri that the deed had been done by his
orders, to revenge himself on the Duke of Orleans for having placed the
Duchess of Burgundy's picture among those of his mistresses. The
Duke of Burgundy was afterwards murdered at the bridge of Montereau
by the son of the Duke of Orleans.

a mean building externally, but of an elegant style of Corinthian architecture within. It consists of a nave, with aisles, and a circular choir; it has an arched roof, with lateral windows, and is lofty and well lighted. The organ is in a remarkable position behind the high altar. Facing the western aisle, is a good picture of Jesus washing the feet of the Apostles, by Latil; along the aisle is the Miracle of the loaves and fishes, by Andran, (1683); Christ curing a possessed man, by Frossé; Magdalen before the Saviour. In the eastern aisle is an Annunciation, by Dast; an Assumption, by Dejeanne (1740); a Holy Family, by Copinet; and the Archangel crushing the Demon. Next is the chapel of Ste. Geneviève, lately constructed. A small and esteemed picture of a female Saint will also be remarked. Facing the aisle is a beautiful Adoration of the Shepherds, by Bralle; and over the entrance is a large and very splendid picture of the Burial of St. Petronilla, of the school of Guercino. Little is known concerning this painting, one of the finest in any of the Parisian churches, farther than it was given to the church soon after the restoration of the edifice to Catholic worship, and that it came from Versailles.

Opposite the rue des Blancs Manteaux is the

MARCHÉ DES BLANCS MANTEAUX.—This small market, which is flanked by the *École Primaire Municipale* pour les Israélites, lately constructed, situated on the site of the convent des Filles Hospitalières de St. Gervais, was opened in 1819. Two semi-circular fountains graced with two well executed bull's heads in bronze adorn the walls of the second *halle*.

At No. 51, Vieille rue du Temple, is

The HÔTEL DE HOLLANDE (so called from being the Dutch Ambassador's in the reign of Louis XIV.), built by Cottard, a fine hotel, richly ornamented in the old style. The caryatides that support the pediment of the front are graceful; and on the compartments of the walls surrounding the court may still be seen four dials and some astronomical diagrams faintly traced, with some half-legible Latin inscriptions. In the first court, over the gateway, is a bas-relief, the Finding of Romulus and Remus; on the urn of the Tiber is the date 1660. The gates have fine old carvings in oak. This fine old hotel was once inhabited by Beaumarchais.

The stranger will not regret following the rue des Francs Bourgeois, on quitting the Vieille rue du Temple; he will find it to contain some magnificent mansions of sufficient interest to repay his excursion. No. 15 is an hotel of the time of Henry IV.; No. 7, *Hôtel de Jeanne d'Albret*, of the days of Louis XV.; and No. 12 may also be noticed as the residence of the Dukes de Roquelaure, a few traces of whose grandeur yet

remain, in the quarters of the gendarmerie who now occupy it. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. It is of the same date as the centre of the Tuileries; its front is adorned with fine Corinthian pilasters; and in the pediments over the wings are shields with stags' heads, the horns held by angels; heads of hounds, etc. A beautiful balcony in the northern wing and a curious square turret at the corner of the street, should be remarked.

In the rue Pavée, at No. 3, is the Hôtel de la Houze, and there also stood the *Hôtels de Gaucher, de Châtillon, and d'Herbouville, or de Savoisi*. The modern part of *La Force*, formerly the hotel of the Duc de La Force, is perceived in it about midway, at No. 22, remarkable for the forbidding appearance its ponderous vermiculated rustics impart to it. A large hemispherical niche in the centre, still bearing traces of three entrances now walled up, is worthy of inspection. The windows have mostly wooden funnels giving light and air from above, to prevent communication by signs. Its entrance is in the adjoining rue du Roi de Sicile, which leads to the *Marché St. Jean*, no longer however used as a market. Here stood the house of Pierre de Craon, which was razed to the ground in consequence of his attack on the Connetable de Clisson. An old fountain and guard-house still exist.

In the rue des Billettes, No. 16, leading from the rue de la Verrerie, which opens into this place, is

The LUTHERAN CHURCH (*Église des Carmes*).—This church, built in 1745, after the designs of Frère Claude, a Dominican, formerly belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 the church was bought by the City of Paris, and given, about four years after, to the Protestants of the Augsburg Confession. The front is composed of Doric and Ionic pilasters surmounted by a pediment. The interior is Ionic; it is lofty, fitted up with pews, and has an organ. In the vestry are several good pictures, presented by the late Gen. Rapp, and other protestants. Service is performed on Sundays, at 12 in French, and at 2 in German. In the passage opposite is the Crèche of the 7th arrondissement.

Passing by the rue des Deux Portes, the visitor will arrive in the rue de la Tixeranderie, where, at the corner of the rue du Coq, is a house and circular turret of the 16th century. It was at the time inhabited by the author Scarron and his wife, afterwards Madame de Maintenon.

EIGHTH ARRONDISSEMENT.

On entering this arrondissement by the rue du Faubourg du Temple, the visitor will cross the canal by a bridge with iron arches, constructed for foot passengers, after the Venetian fashion, to allow free passage to boats. It has twenty wooden steps on either side, and is flanked at each end by solid masonry with elegant cast-iron gas-lamp-posts. It is situated between two other bridges for carriages, turning on pivots.

Passing from thence through the rue Folie Méricourt, he will enter the rue Popincourt, and pass by a large barrack, and a fountain ornamented with bas-reliefs, opposite which is

ST. AMBROISE, 2d district church of 8th arrondissement.—This church, built for a convent of nuns, called the *Annonciades*, in 1639, was enlarged in 1802, and annexed to the parish of Ste. Marguerite. Its front is composed of four Doric pilasters crowned with a moulded attic and pediment. The interior consists of a nave, choir, and side aisles; but is perfectly plain in its architecture, and of small dimensions. There is a large chapel of the Virgin, opening into the eastern aisle, containing a valuable Annunciation, and on the same side in the nave is Ste. Catherine de Sèze, wearing a crown of thorns; in the western aisle a St. John the Baptist, and a plaster cast by Guichard; and at the entrance of the choir a Resurrection, by Peron, and an Adoration of the Magi, by Jouy. On the western wall is a remarkable *Ecce Homo*, and a Magdalen, of the school of Mignard. Over the altar is a picture of St. Ambroise protecting an Arian from his persecutors, by Wafflard, and on the left, Jesus bearing his Cross, by Lain; both passable pictures of the modern French school. A moderne fresco by Jollivet, representing Christ inspiring the Apostles, occupies the front wall of the choir.

Behind St. Ambroise, in the Avenue Parmentier, is the

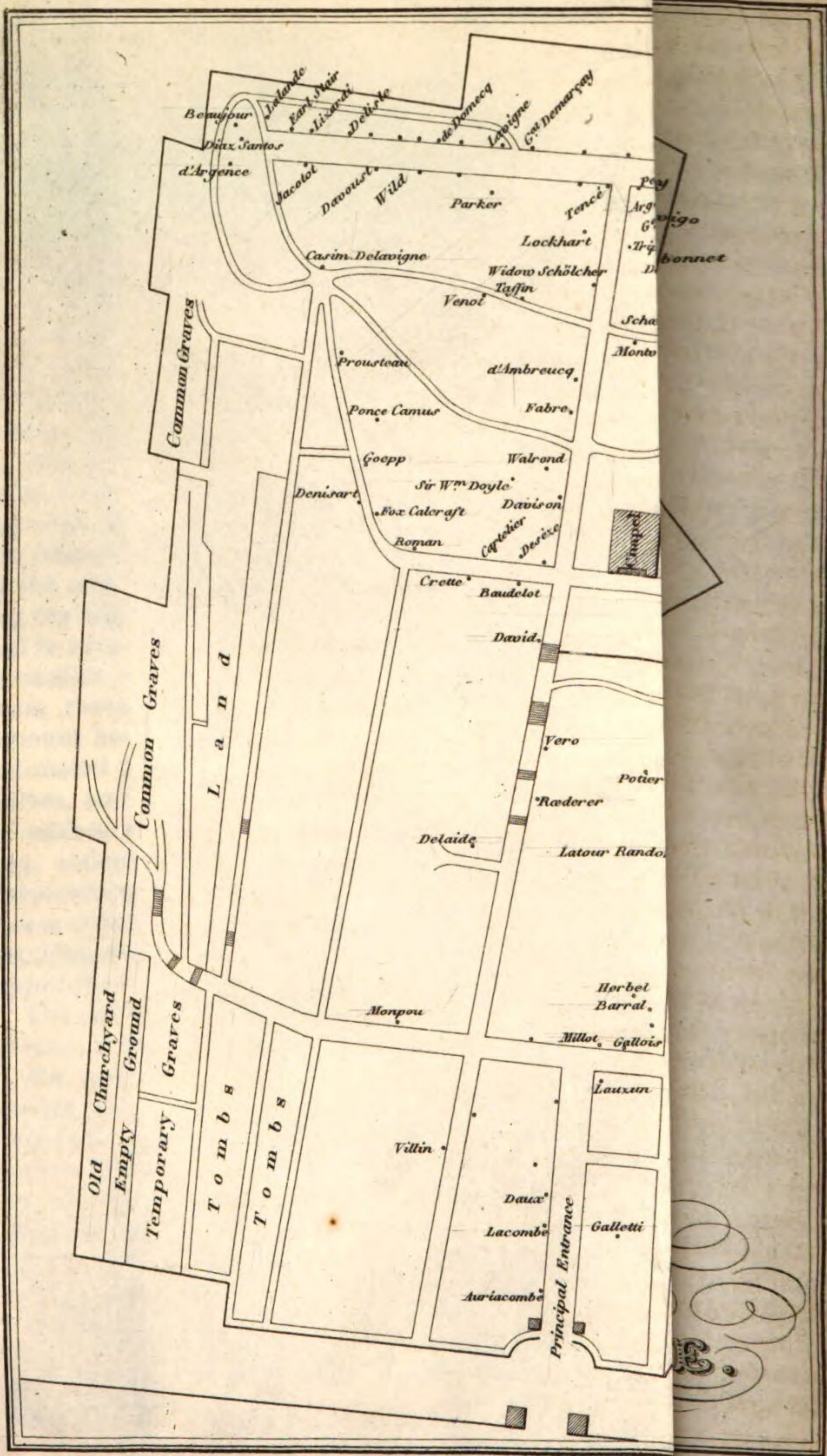
ABATTOIR DE POPINCOURT, OR DE MÉNILMONTANT, the finest and largest in its accommodations of the five establishments of the kind in Paris. It was erected in 1810, and consists of 23 piles of building, on a sloping ground, and within a walled enclosure 645 feet by 570. In front of the abattoir is a small planted promenade, and, at the entrance, are two pavilions, containing the bureaux of the administration. To the right and left of the central court, 438 feet in length by 291 in breadth, are four immense slaughter-houses, separated by a road crossing the enclosure; they are each 141 feet long by 96 broad, and include respectively a flagged court, on each side of which are eight slaughter-houses for the use of the butchers, 60 in number, by whom the keys are kept. Each slaughter-house is lit and

ventilated from arcades in the front walls. Above are spacious attics for drying the skins and preparing the tallow; and to preserve coolness a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-pens, and at the extremities are stables for about 400 oxen: each of these buildings contains a loft for forage. These masses of building form the sides of the court. At the end is a commodious watering-place, and pens for cattle, besides two detached buildings, each traversed by a broad corridor, which communicates with four melting-houses, below which are cellars, containing coolers. Beyond these, parallel with the outer wall, are two buildings raised on cellars, in which the skins are kept, and near them, in front of the entrance, is a double reservoir for water, 228 feet in length, built in solid masonry, and resting on arches which form stands for carts. There is also a *triperie*, or building for washing and boiling tripe and calves' feet. Cattle and sheep, on entering Paris, are immediately driven to one of the abattoirs, and there kept at the cost of the butcher; the meat is taken to the shops during the night. At the abattoir de Popincourt the slaughtering is not in proportion with its extent; at that of Montmartre, which is smaller, much more business is done; this inequality results from recent changes in the trade. The slaughterings vary in amount here even more than in other abattoirs, but may be estimated at the weekly average of 650 oxen, 300 cows, 600 calves, and 3,000 sheep. The establishment is superintended by a resident inspector of police, and gives employment and lodging, independently of the butchers and their servants, to 18 employés with their families. The visitor will remark the cleanliness which prevails here, so difficult to be maintained in an establishment of the kind. Strangers are readily admitted on application at the porter's lodge.

The rue St. Maur leads from this into the rue de la Roquette, where, at No. 56, the visitor will observe a new fountain, with a flat gable surmounting a deep circular arch, with elegant sculptures, and giving access to a niche flanked with stone benches. Near the end of the street he will be struck with the aspect of the two large prisons, one for condemned criminals on the east, the other for juvenile offenders on the west. The latter is polygonal, having six strong towers at the principal angles, and has three stories. Both prisons are enclosed by high walls, rusticated at the angles, and the ensemble presents the frowning appearance which accords with their destination. (See p. 59.) In this street will also be remarked a spacious building just erected for primary instruction; it cost 200,000 fr. The Barrière d'Aulnay, at the upper end of this street, which is filled



THE
CANTON
OF
THE
CHINESE



with the shops of dealers in tombs, funereal garlands, etc., opens in front of the

CEMETERY OF PÈRE LA CHAISE.—This tract of ground, on the slope of a hill extending from Belleville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its situation; under Louis XIV. Père La Chaise resided here, and during 150 years it was the country-seat of the Jesuits; it is now the principal cemetery of the capital. In the earliest ages of the monarchy, this spot, called *Champ l'Évêque*, belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. It continued to bear its former name till the reign of Louis XIV., who authorised the Jesuits to call it Mont Louis. That monarch being much attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1765, and Mont Louis then became the focus of the Jesuitical power in France. The house was enlarged, and the garden extended and ornamented; but on the suppression of the order, Mont Louis was sold to pay the creditors of the community. It afterwards passed through several hands, and was purchased for 160,000 fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery. It then contained 42 acres. M. Brongniart was appointed to adapt this spot to its new destination; and he preserved whatever could be rendered subservient to the embellishment of the new establishment. Winding paths were formed, a wide road was opened to where the mansion of Père la Chaise formerly stood, and with the shrubs and fruit-trees were mingled cypresses and willows. The cemetery of Père la Chaise was consecrated in the beginning of 1804; and on 21st May, of the same year, the first grave was made. Its present extent is nearly 100 acres, entirely walled in. The beautiful situation of this spot on the side of a hill, surrounded by valleys and slopes, and commanding an extensive view over a picturesque and glowing landscape, makes it, particularly in summer, a favourite resort of strangers as well as of Parisians. No other cemetery of Paris can vie with it in the number and costliness of its monuments, it being chosen by the most distinguished personages as the place of their interment. Some of them, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others present cippi, columns, altars, urns, etc., variously ornamented; most of them enclosed with iron railings, within which are planted flowers and shrubs, and near are retired seats, to which kindred and

friends repair to indulge in feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and furnishes a sufficient supply to keep the plants and herbage in constant verdure. The cemetery of Père La Chaise is appropriated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th arrondissemens only, except in the case of the purchase of ground in perpetuity, in which case it is open to all persons. The gateway, immediately opposite the barrier, is placed in a semi-circular recess, and is adorned with funereal ornaments, and scriptural quotations in Latin. Within is the lodge of the guardian. The divisions on the right and left of the avenue opposite the entrance present nothing worth notice. Taking the first avenue to the right, the visitor will soon arrive at the *Bureau de Renseignemens*. Further on, facing the lower broad avenue, is the *Bureau de Surveillance et des Inscriptions*. In the first path striking out of the avenue to the right, stands the most picturesque and interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in the middle of the 12th century. It consists of a rectangular chapel of the Saxon style of the 13th century, formed by M. Lenoir out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. An open-worked crocketed pinnacle 6 feet in elevation rises out of the cruciform roof, and four smaller ones, exquisitely sculptured, stand between the gables. Fourteen columns, six feet in height, with rich foliaged capitals, support trifoliate arches with open spandrils surmounted by cornices wrought in flowers. The gables of the four fronts are pierced with trifoliate windows, and decorated with sculptured figures, roses, and medallions of Abelard and Heloisa. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented, in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The ancient bas-reliefs round this sarcophagus represent the fathers of the church. At the foot on one side of the tomb are inscriptions; and at the angles are four others relating to the origin of the monument, its removal, and its erection in the Musée des Monuments Français, from whence it was transported to the cemetery of Père La Chaise.

In the avenue at one extremity of which is the chapel are several handsome monuments, which deserve attention. In the middle of the Rond Point stands a beautiful monument erected by public subscription to the memory of Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of the statesman placed on a lofty and richly decorated pedestal

and basement. A small path leads off, a little south of the principal road to the right, to a part of the cemetery in which among others is the tomb of the brave but ill-fated Labédoyère,

—— Whose crime
Was loyalty and faith sublime.

The principal road winding round the foot of the hill should next be followed by the visitor. Along its whole extent it presents a succession of the most beautiful tombs. A rising ground at the eastern end of the cemetery commands a delightful view over Vincennes, and contains several very elegant monuments on a small scale. The visitor should now ascend the hill west of the avenue, and he will then find himself among many of the great names of France. The tomb that will first meet his eye, south of the principal road, is the elegant sepulchral column of Viscount de Martignac, celebrated for his noble and touching defence of his ancient political enemy Prince Polignac, at the bar of the Chamber of Peers, after the Revolution of 1830; after it he will find the monuments of the celebrated Volney; the Duke Decrès, a monument of large dimensions, on which two bas-reliefs represent naval actions with the English; Hue, the faithful attendant of Louis XVI.; the Abbé Sicard, director of the Deaf and Dumb School; Beaumarchais, the dramatist; Marshal Davoust, Prince d'Eckmuhl, a pyramid of granite; Marshal Lefèbre, a magnificent sarcophagus of white marble—two figures of Victory crown the bust of the Marshal in relief, and the inscription *Soldat, maréchal, duc de Dantzick, pair de France: Fleurus, Avant-Garde, Passage du Rhin, Altenkirchen, Dantzick, Montmirail*; Marshal Masséna, Prince d'Essling, a pyramid of white marble, 21 feet in height, a portrait of the Marshal in bas-relief, and the inscription *Rivoli, Zurich, Gênes, Essling*; Marshal Suchet, Duke d'Albufera, in beautiful white marble, richly ornamented with bas-reliefs of fine execution by David; the tomb of General Gobert, in course of execution, by David; the Russian Countess Demidoff, a most beautiful temple of white marble, the entablature supported by 10 columns, under which is a sarcophagus surmounted by a cushion bearing the arms and coronet of the deceased; Manuel, the celebrated orator of the Chamber of Deputies; General Foy, a superb monument erected by national subscription, consisting of a sepulchre surmounted by a temple, in which is seen a marble statue, by David, of the general in the act of addressing the Chamber of Deputies; Benjamin Constant, a small plain tomb; and Marshal Ney. To the west of these tombs, are those of the Marchioness de Beauharnais, sister-in-law of the Empress Joséphine; Parmentier, to whom France

is in a great measure indebted for the general cultivation of the potato; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; Madame de Genlis, transported here by Louis Philippe from Mont Parnasse; Junot, Duc d'Abrantès; Laplace, the great astronomer, a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches and inscriptions alluding to his works; the Marquis de Clermont Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign. The visitor is now recommended to ascend the hill, and to examine that part of the cemetery which lies beyond the straight road formed along the brow of the hill. Here he will find numerous English tombs, and many that are exceedingly beautiful, amongst which a handsome mausoleum erected to the memory of the daughter of the Duchess de Duras; a very lofty pyramid, erected to the memory of M. Beaujour, and one of the most conspicuous objects in the cemetery; the tombs of M. Boulard, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb; De Sèze, an advocate, the intrepid defender of Louis XVI.; and, lastly, the superb monument of M. Aguado, the great financier, consisting of a basement surmounted by a richly-sculptured sarcophagus in white marble, executed by Ramus; at the sides are two fine statues, representing Benevolence and the Fine Arts; two beautiful angels support his escutcheon. The chapel of the cemetery is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open platform, from whence the eye ranges over Paris. In 1814, while the forces of the allied powers were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. In 1815, while the combined forces of the allies surrounded Paris a second time, interments were temporarily suspended here.

Père La Chaise is one of the most beautiful as well as interesting sights of Paris. To inspect it thoroughly would require many days. It may perhaps be justly contended that the rivalry of art (1) which abounds here weakens the effect on the imagination which the solemn character of the place ought to inspire; (2) yet the skill and cost bestowed upon these monuments, memorials of respect and affection from the living to the dead, evidently spring from feelings which it is impossible not to admire. In the annexed plan, which will be found most useful, the visitor will find marked in their proper places all those monuments which deserve attention, either on account of the interest attached to the names, or for their architectural beauty and ornaments.

On leaving the cemetery, the visitor is advised to follow the outer boulevard, as far as the

BARRIÈRE DU TRÔNE.—Here he will find two handsome and lofty fluted Doric columns, erected in 1788, but only recently finished, near the bases of which are two colossal figures in bas-relief. On the lower part of each shaft is a colossal figure in bas-relief; one representing Peace, the other Victory, by Desbœufs and Simart. The bases rest on cruciform basements, with four pedimented fronts, internally fitted up as bureaux; winding staircases lead internally to galleries crowning the capitals, on each which is an acroterium supporting a colossal bronzestatue; one represents St. Louis, by Etex, the other Philippe le Bel, by Dumont. A throne was erected here, on which Louis XIV. received the homage of the City, on his triumphal entry, on the 26th August, 1660, whence it derives its name. The road from hence leading to Vincennes is wide, with a fine avenue of trees on each side. The large circular space immediately within the barrier was used by the Jacobins of 1794 as a supplementary place of execution; in the August of that year, they immolated 59 of their victims here in one day. Public festivals for this quarter of Paris are now held here; and displays of fire-works, shows, games, etc., whenever given by Government, take place here as well as in the Champs Élysées. At other times it looks deserted enough; but the municipality

(1) It has been calculated that during 40 years that this ground has been devoted to its present purpose, not less than 100 millions of francs, or 4 millions sterling, have been expended in the erection of the monuments; and it must be a subject of regret to think that, from their slight construction, the greater part of them will probably not exist at the end of the century. The number of tombs is upwards of 15,000.

(2) For the convenience of the stranger in Paris, it may be mentioned that an omnibus leaves the Place du Carrousel for the cemetery, and *vice versa*, every ten minutes, from 8 in the morning till dusk.

intend to ornament it in the style of the Place de la Concorde, and 139,000 fr. have lately been voted for this purpose.

The rue du Faubourg St. Antoine, which leads westward, and is a wide though not well-built street, is, it is said, to be planted like the boulevards. Near the Barrière the stranger will perceive the *Marché aux Fourrages*.

Striking into the rue de Picpus, he will find at No. 8 the hospital called *Maison d'Enghien*. (See p. 100.)

Lower down, at No. 15, was once a convent of the order of St. Augustin, now occupied by the *Dames du Sacré Cœur*. In the court is a Doric Chapel, with an Ionic portal. Within the walls of this establishment is a small private cemetery, called Picpus, containing the remains of several noble families, de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, etc.; and here too, beneath a simple tomb, lies one of the purest public characters of modern times, Lafayette. In an adjoining spot repose several victims of the reign of terror. The visitor, who may be desirous to see this interesting, though small, cemetery, will readily obtain admission by applying at the porter's lodge.

The stranger will arrive, by the rue de Picpus, at the barrier of the same name, and find himself in the village of la Grande Pinte, and, continuing his walk towards the Seine, he will find the important village of Bercy. The warehouses for wine extend half a mile along the river. Wine can be left here in bond; and the quai may be seen at times quite covered with casks. At Bercy passes over the Seine

THE PONT DE BERCY, OR DE LA GARE, a chain bridge, with a central and two subordinate suspensions. It is supported on two piles of masonry erected in the stream. It cost 750,000 fr., and its average annual produce is 70,000 fr.

Immediately within the Barrière de la Rapée stands the great DÉPÔT DES FOURRAGES, for the garrison of Paris.—A handsome building, 300 feet long, and 4 stories high, containing the oats and other grain for the cavalry; and by its side sheds, 500 feet long, and 25 feet high, full of straw, hay, etc. On the river is moored a floating octroi-office.

The rues de Rambouillet and Petite Rambouillet lead into the rue de Reuilly; at the western end of which is the large pile of buildings, erected by Colbert, for the royal manufactory of looking-glasses (removed to 313, rue St. Denis), but now converted into a barrack. Near this is the

HÔPITAL ST. ANTOINE, 206, rue du Faubourg St. Antoine.—The abbey of St. Antoine having been suppressed, this hospital was established in the buildings, in 1795. The structure is modern, it having been rebuilt in 1770, after the designs of Lenoir

le Romain. A new ward was constructed in 1799, and lately a large gallery has been transformed into a saloon for surgical operations. The patients here are of the same class as those of the Hôtel Dieu; and they are attended by the *Sœurs de Ste. Marthe*. The number of beds is 320. The average number of patients is 4,800, and the mortality 1 in 8,37. Physicians, Drs. Bazin, Kapeler, and Grisolle; surgeons, Messrs. Bérard aîné and Nelaton. The days for visiting the patients are Sundays and Thursdays from 1 to 3; daily, for grave cases, from 2 to 3; persons living out of Paris are admitted from 10 to 3; strangers are admitted every day, on application at the bureau.

Nearly opposite is the rue St. Bernard, where we find

STE. MARGUERITE, parish church of the 8th arrondissement.—It was originally a chapel, erected in 1625, but became parochial in 1712; the nave and aisles are of the first date, the choir and transepts of the latter. Doric pilasters, supporting a pediment, constitute its front. It is cruciform, with aisles; the transepts are only chapels, that to the south, of the Virgin, that to the north, of St. Vincent de Paule. In an architectural point of view, this church is of small interest, but is rich in pictures. In the south aisle of the nave is a Massacre of the Innocents, of the school of Domenichino; a very fine production, remarkable for the number of figures which it contains, and for the beauty of some of the female countenances. Near this is a Descent from the Cross. The south transept contains a Holy Family, of exquisite execution. It is either of the French or Flemish school. A very beautiful Assumption and a Virgin Mary crushing the serpent are next to it. To the west of the altar of the Virgin is a fine Descent from the Cross, by Lesueur; on the east, the infant Jesus in the Manger, of the same school. On the east side of this transept is a Salutation of Mary and Elizabeth, painted by Suvée in 1781, an excellent picture; and on each side of it are two large paintings by Galloche and Restaut, of St. Vincent de Paule, forming part of a curious and valuable series of pictures relating to that saint, possessed by this church. Over the sacristy door, in the south aisle of the choir, is a painting, about 8 feet by 7, on wood, representing a Crucifixion, of great beauty and value. Behind the high altar is a fine alto-rilievo of the Descent from the Cross, by Girardon, in white marble. Next is the spacious chapel *des Ames du Purgatoire*, built in 1765, in the northern aisle, painted in fresco in the Ionic style, with a lofty circular vault. Behind the altar is a large painting on canvas representing the Delivery of Souls from Purgatory, and near the entrance a large table of black marble, supported by four angels, of good execution in white marble. In the north transept are several fine pic-

tures: St. Vincent de Paule conversing with St. Francis de Sales, by Restaut; St. Vincent de Paule preaching, by Baptiste, and the apotheosis of the same saint; Ste. Magdalen's Vision of the Cross, by Wafflard; a St. Ambrose; and a Christ bearing the Cross. At the entrance of the nave are two plaster groups, one of Ste. Elisabeth giving alms, the other of the death of Ste. Magdalen. Above these are two paintings; one of St. Louis in Egypt relieving the plague-stricken crusaders, the other St. Vincent de Paule with Anne of Austria. In the aisles will be remarked the subjects of the Via Crucis, painted by Trezel. The pulpit has good bas-reliefs in oak. The rector of this church was the first Catholic priest who broke the vow of celibacy at the Revolution. It is said that the unfortunate Dauphin, son of Louis XVI., who, after the death of his parents, was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

Returning hence into the rue du Faubourg St. Antoine, the stranger will pass by the shabby and meanly-surrounded

MARCHÉ BEAUVEAU, erected in 1779, recently, however, adorned with a simple but well-designed Corps de Garde. A new halle has also been constructed here. The neighbourhood is a kind of Rag-fair.

At No. 130 is the *École Gratuite de Dessin*. (See p. 82.)

At No. 124, is a building which was formerly appropriated to the reception and education of orphan and foundling children, connected with the establishment of the Enfants Trouvés. It was founded in 1660 by the bounty of M. Aligre and his lady. It is ultimately destined to be an *hospice* for 400 old men, who will be maintained for life on paying the annual sum of 400 francs each. At present it is called *Hôtel Dieu Annexe*; its principal entrance is at 93, rue Charenton, and it contains 300 beds; the number of patients average 6000, the mortality 1 in 15,55. Physicians Messrs. Bou, Valex, Boulet. The patients are attended by the *Dames de St. Augustin*.

On the northern side of the rue du Faubourg St. Antoine is the FONTAINE STE. CATHERINE, with Doric pilasters surmounted by a pediment.

From hence, the rue Traversière, where the new prison *La Nouvelle Force*, is erected, (for which see p. 58,) will lead to the rue Charenton, where, at No. 89, has just been erected an elegant fountain bearing the date 1846, and consisting of a circular arch, flanked with Doric compartmented pilasters, and opening to a retiring well-sculptured niche. Stone seats are placed under the arch.

Further down, at No. 38, is the

HÔPITAL ROYAL DES QUINZE-VINGTS, 38, rue de Charenton.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise, in the rue St. Honoré, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. At the Revolution part of the property of this institution was confiscated, but was restored in 1814. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent, and such are received here from any part of the kingdom. Each blind person, if unmarried, receives 20 sous a-day, if married 26 sous, for food and clothing, with 1¼ lb. of bread; they are lodged gratuitously. The children are sent to a primary school; and an asylum is instituted for them in the hospital, where boys and girls remain till 14, and receive 3 sous a-day. Their apprentice fees are paid by the establishment. Those children that are blind are sent to the *Institution Royale des Jeunes Aveugles* (see 10th Arrondissement). Besides the inmates of this hospital, there are 800 out-door pensioners attached to it, divided into three classes, who receive, 1st class, 100 fr.; 2nd class, 150 fr.; and 3rd class, 200 fr. per annum. Physicians, Lacroze and Andrieux. Strangers are admitted to the hospital daily from 10 to 3. Adjoining it, in the second court of No. 36, is

ST. ANTOINE, first chapel of ease to Ste. Marguerite.—This church forms a part of the Hôpital Royal des Quinze-Vingts, but is uninteresting. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802. The stranger will remark two pictures; St. Louis receiving the Sacrament, by Gassies, the Entombment of Christ, by Jollivet, and a good altar-piece of St. Anthony performing the ceremony of marriage.

The rue du Faubourg St. Antoine ends at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the place, the construction of a fountain was begun, by order of Napoleon, but has been since abandoned. According to the design presented by Denon, an arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal. The water was to issue from the trunk of this colossal figure, each of whose legs was intended to measure six feet in diameter, and in one

of them was to be a staircase leading to the tower. Under the Restoration it was intended to erect a colossal figure of the City of Paris on the base already constructed for the elephant; but after the events of July 1830, this plan also was changed, and, on the 28th July of the year following, the works of the present monument were commenced in the presence of king Louis Philippe. The lower part, which was erected by Napoleon, consists of an immense arch thrown over the canal, round which is placed a vast circular casing of masonry, on which stood the basins intended for the fountain, the lower of red Flemish marble, the upper of white, with lion's heads and laurel wreaths surrounding its cornice at regular intervals. Within this pile of masonry was the apparatus of pipes, etc., for the fountain, with staircases descending to the canal. It now serves as a platform on which has been raised the

COLUMN OF JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription :

A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, et 29 Juillet 1830.

On the opposite side is the date of the laws decreeing the monument, and the other two sides bear the dates of the 27th, 28th, and 29th July. At the angles of the pedestal is the Gallic cock bearing an oaken wreath in its claws. The shaft of the pillar is partly fluted, and partly encircled with bands bearing lions' heads, whose open mouths admit light and air to the staircase within. The spaces into which these bands divide the column are filled with the names of 504 patriots killed during the Three Days of 1830. The Corinthian capital, over which is a railed gallery, is said to be the largest piece of bronze ever cast, being $16\frac{1}{2}$ feet wide; it is ornamented with lions' heads, children bearing garlands, etc. Surmounting the capital is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty;" in his right hand is a torch, in his left a broken chain; he is on tiptoe, with wings expanded, as if in the act of taking flight, and might not inaptly be mistaken for the "Spirit of Propagandism." The height of the column, which is of the Composite order, is about 163 feet, the diameter 12 feet; weight of metal employed 163,283 lb. avoirdupois; it cost about 1,200,000 fr. Unlike the column in the Place Vendôme, the metallic cylinders of which it is composed are not supported by masonry within; the staircase is therefore, as it were, sus-

pended, and the consequence is that it vibrates perceptibly to every blast of wind. The original designer, M. Alavoine (who had been previously entrusted with the construction of the Fountain intended to be placed here), dying in 1834, the superintendence devolved on his young assistant, M. Duc. The former had proposed a plain Doric pillar. It was inaugurated with great ceremony on the 28th July, 1840, when the remains of the victims of July were deposited in the vaults underneath. In the marble pedestal is a circular corridor, paved with white marble, relieved with stars and crosses of black marble, and lighted by windows of stained glass. Descending a few steps, are the funereal vaults, secured by four cast-iron doors, ornamented with rich tracery. Each vault contains a vast sarcophagus 14 yards in length, 1 in width, and 1 deep. Around the base of the pedestal is an enclosure flagged with marble, and protected by a massive iron railing. The view from the top of the column is very fine. A small gratuity to the keepers is expected, but not exacted.

Near the column will be seen a rather neat small Doric building surrounded with rails, which serves as a *corps de garde*. A number of similar ones have just been built in different parts of Paris, with a view, in case of *émeutes*, to afford room for a larger number of troops than the late *corps de garde* could contain.

The stranger will remark near this spot the iron arched bridge for foot passengers thrown over the Canal St. Martin, to avoid interruption of circulation during the opening of the locks.

At the entrance of the rue St. Antoine stood a triumphal arch, which was demolished during the Revolution; and on the eastern side of the Boulevard Beaumarchais was once the residence of that celebrated dramatist, demolished in 1823, to unite the basin of the Arsenal with that of la Villette. A new basin is now in progress on the adjoining Boulevard Contre-scarpe.

On the southern side of this boulevard is the small theatre Beaumarchais. (See *Theatres*.)

By the rue du Pas de la Mule, the stranger will pass into the Place Royale, standing on the site of the famous *Palais des Tournelles*, so called from the vast assemblage of turrets which its buildings presented. This palace, with its gardens, occupied a great extent of ground; and many of the neighbouring streets bear names which mark the site of some of its principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting

with the Count de Montgomeri, received a wound in the eye, of which he died. (See *Louvre*.) This palace was destroyed, in consequence of this event, by Catherine de Médicis, in 1565, and the present "place" begun in 1604, under Henry IV. The houses are all of red brick, coped with stone, having high roofs; the lower story is Doric; a wide but low arcade runs under the first story round the "place." In the middle is the large square, planted with trees and surrounded by iron railings, where Cardinal de Richelieu, in 1639, caused an equestrian statue of Louis XIII. to be erected. This was destroyed in 1792, but has since been restored in white marble by Dupaty and Cortot, in 1829. The attitude of the king is easy. At the corners of the enclosure are plain but tasteful fountains. This "place" was formerly the centre of the court-end of the town; it is now principally inhabited by persons of limited income, who like the stateliness of large and quiet apartments, without the expense of the more fashionable quarters. Its general aspect is heavy and sombre. (1)

In the rue St. Louis is the

FONTAINE ST. LOUIS, which is crowned by a small square cupola fronted by a pediment, and ornamented by a niche containing a vase; on each side are tritons seated on dolphins.

At No. 40 is a convent of Franciscan nuns.

At the corner of the rue St. Claude is

ST. DENIS DU ST. SACREMENT, 3d district church of 8th arrondissement.—On the site of this church formerly stood the chapel of a convent of nuns, demolished in 1828. The present edifice has a handsome projecting portico, of four Ionic columns, supporting a pediment, lately adorned by M. Feuchères with an alto-rilievo representing Faith, Hope, and Charity. Two columns more adorn the recess with the principal entrance, and at the east end is a small campanile. The interior is divided into a nave and aisles: the semicircular vault of the former, sculptured in elegant compartments, is supported by a range of eight Ionic columns on either side, the ceilings of the aisles are flat. Both are decorated with rectangular compartments, containing

(1) In the year VIII. of the Republic, the Consulate issued a decree, by which the department which should be the first to relieve the penury of the Treasury by paying its contributions should be honoured by having its name affixed to one of the public squares of the capital. The department of the Vosges having been foremost in obeying the summons, the Place Royale was in consequence called *Place des Vosges*. At the restoration in 1814 it resumed its former name. Every year the Conseil-Général des Vosges now petitions the Government to have its own name restored.

sculptured ornaments. Over the vestibule, at the entrance, is an organ-loft; the high altar stands in a semicircular choir at the east end of the nave, crowned by a semi-cupola with skylight, while, at the extremities of each aisle are chapels; the cupola of the choir has a valuable fresco by Abel de Pujol, representing the Trinity; the broad frieze below is adorned with a monochrome fresco by the same, representing St. Denis preaching christianity to the pagan inhabitants of Gaul. In the adjoining Lady chapel, at the extremity of the southern aisle, are two good Assumptions, a Virgin and Child with the infant St. John the Baptist, and a large fresco by Court, representing the Virgin consoling the afflicted. In the chapel opposite is the Descent from the Cross, in fresco, by Delacroix. The chapels of the northern aisle have each a fresco; that next to the choir, Christ and the two disciples Andrew and Peter at table, by Picot; the one opposite, Christ calling children around him, by Decaisne. Elegant lamps are suspended between the columns all along the church. This church is considered one of the architectural gems of the capital, and is worthy of a more central site.

Returning along the rue St. Louis, the visitor may take the rue du Parc Royal, leading to the rue Culture Ste. Catherine, where, at No. 23, he will find the

HÔTEL DE CARNAVALET, the residence of Madame de Sévigné, and the Countess de Grignan, her daughter, one of the most beautiful mansions of the 16th century. Some of the sculpture which adorns it is of remarkable beauty, and was executed by Jean Goujon; it was erected in 1544 by Jean Bullant, architect. The front is decorated with coupled Ionic pilasters. The sculptured gateway is by Jean Goujon, as well as the winged figure on the key-stone, the two lions trampling on armour, several medallion trophies, etc. In the court, the centre group is by the same hand, and consists of Fame attended by two winged figures. The other sculptures are by inferior artists, but are all above mediocrity. Beautiful in its exterior, this hotel was once distinguished above all others in Paris, as the favourite resort of wit, learning, and refinement. Little remains to attest the presence of one of the first female writers of her country. The drawing-rooms, however, of Madame de Sévigné and her daughter are still shown, with the cabinet immortalised by the Letters there composed; also a marble dining-table which stood under sycamore trees in the garden, two of which still exist. The present possessor of the house, M. Verdot, who has converted it into a boarding-school, takes a pleasure in showing it to visitors; he possesses an original portrait of

Mme. de Sévigné, and has also written a short history of the hotel, which may be had on application to the porter.

At the corner of this street the Connétable de Clisson was way-laid and nearly murdered, in 1391, by Pierre de Craon, chamberlain of the Duke of Orleans, who was assassinated by the Duke of Burgundy. This man had been dismissed from his post, as he supposed, by the influence of the Connétable, and accordingly, lying in wait for him with 20 bravos, he attacked him on the night of June 13. The Connétable was badly wounded, but not mortally, and Craon, who escaped to England, was subsequently pardoned in 1395.

At the corner of the rue Culture Ste. Catherine and the rue St. Antoine is a Doric guard-house, and the

FONTAINE DE BIRAGUE, erected in 1579, by Chancellor de Birague, and rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and lantern; and each side contains a niche, between Doric pilasters supporting a pediment, above which rises an attic adorned with a naiad or river god. It bears the following inscription :—

Prætor et Ædiles Fontem hunc posuere, beati
Sceptrum si Lodoix, dum fluet unda, regat.

NINTH ARRONDISSEMENT.

This division of Paris includes only part of what is called the Ile de la Cité, the Ile St. Louis, and a long strip of land on the northern bank of the river, as will be perceived on reference to the map.

At the west end of the Ile de la Cité is the

PONT-NEUF, leading from the Quais de l'École and de la Mégisserie to the Quais Conti and des Augustins, and from these to the Quais de l'Horloge and des Orfèvres.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on 31st May, 1578. The works were discontinued on account of the troubles of the *Ligue*, and not recommenced till after the accession of Henry IV., who continued it at his own expense, under the direction of Marchand. It was finished in 1604. It consists of two unequal parts; that from the Ile de la Cité to the northern bank of the Seine containing seven circular arches, and that to the southern bank only five. Its total length is 1020 feet, and its breadth 78. The arches are bold; above them is a large projecting cornice supported by thickly-set consoles representing grotesque heads; on the piers are semicircular recesses, used as shops. On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV.

was erected by his widow, Marie de Médicis. Her father, Cosmo de Médicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792; and on its site Napoleon had made preparations for the erection of a magnificent granite obelisk of the extraordinary height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony and great enthusiasm. The model was by Lemot, and the statue itself, formed out of several others, including those of Napoleon and Desaix, was cast by Piggiani. The height of the statue is 14 feet, its weight 30,000 pounds, and it cost 337,860 fr. It is one of the finest statues in the capital. The platform and pedestal are of white marble, and the latter bears the following inscription.

Henrici Magni, paterno in populum animo notissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII. reditum ex omnibus ordinibus cives ære collato restituerunt. Necnon et elogium cum effigie simul abolitum lapidi rursus inscribi curaverunt. D.D. die xxv. mens.: Aug. M.D.CCC.XVIII.

On the opposite end is the following inscription, copied from the pedestal of the former statue:—

Errico IV., Galliarum Imperatori Navar. R. Ludovicus XIII. Filius ejus opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri De Bullion, Boutillier P. ærarii F. faciendum curaverunt M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; and in the other, the king, entering as a conqueror into his capital, stops in the Parvis de Notre Dame, and gives orders to the prévôt of Paris to bear his message of peace to the inhabitants. Underneath the pedestal, at the time of its foundation, was placed a magnificent copy of the *Henriade* of Voltaire. On the Pont Neuf formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief on it, which represented Jesus and the woman of Samaria. It was built in 1604, to supply water to the Tuileries and the Louvre, and was demolished in 1813.

From the middle of this bridge the stranger passes into the

PLACE DAUPHINE, which was formed in 1608, and received its name in honour of the birth of the Dauphin, afterwards Louis XIII. It is of triangular shape; the houses are irregularly built of stone and brick. In the centre is a fountain, after the designs

of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. The bust of the hero, crowned with laurel by the allegorical figure of France, is placed on a circular basement. The following inscriptions will be remarked :

Allez dire au Premier Consul que je meurs avec le regret de n'avoir pas assez fait pour la postérité.

Below :

Landau, Kehl, Weissenbourg, Malte, Chebreis, Embabé, les Pyramides, Sediman, Samanhout, Kane, Thèbes, Marengo, furent les témoins de ses talents et de son courage. Les ennemis l'appelaient le juste ; ses soldats, comme ceux de Bayard, sans peur et sans reproche ; il vécut, il mourut pour sa patrie.

On the other side :

L. Ch. Ant. Desaix, né à Ayat, département du Puy-de-Dôme, le XVII août MDCCLVIII ; mort à Marengo le XXV prairial an VIII de la République MDCCC.

This "place" was formerly the residence of the principal lawyers and officers of the *Parlement*, and was the scene of some civic festivities in the time of Louis XIV.

Immediately behind the Place Dauphine lies the

PALAIS DE JUSTICE, an immense pile of buildings.—The visitor may enter it here, or else pass along either of the quays, and strike into the rue de la Barillerie, where he will have a complete view of its front, consisting of a spacious court enclosed by a richly-worked and gilded railing in front, a central edifice opposite, and two wings at right angles connected with it, but not lofty. The "place" opposite is that whereon criminals undergo the punishment of the *carcan*, or pillory. (1) A handsome fountain will, it is said, shortly adorn this site. The kings of France made the Palace their residence until about the end of the 14th century ; part of it is said to have been erected by Robert, son of Hugh Capet, about the year 1000 ; it was much enlarged by St. Louis, and almost entirely rebuilt by Philippe le Bel, in 1313. Louis XI., Charles VIII., and Louis XII., also made considerable additions to it ; and Francis I. resided in it in 1531. In 1618, the ancient hall, called *la Salle du Palais*, was destroyed by fire ; (2) and the present hall was erected on

(1) At the right hand inner corner, the visitor will see the grated archway of the Conciergerie, at which the guillotine carts used to receive the victims of the reign of terror. The present entry to the prison is from the Quai de l'Horloge.

(2) The palace was set on fire by or at the instigation of certain great personages, who were said to have been implicated with Ravallac, the assassin of Henry IV., in order to destroy some documents which had

its site in 1622, by Desbrosses. In 1766, another fire destroyed the buildings extending to the *Sainte Chapelle*, and the front of the actual edifice was then built. The central front of the palace, approached by a lofty flight of steps, is decorated by four Doric columns, supporting above the entablature and balustrade four colossal figures. From the roof rises a square dome, like those of the Louvre and Tuileries. The hall erected in 1622, called the *Salle des Pas Perdus*, serves as a place of meeting, and gives access to several of the courts. It is divided into two aisles by a line of arcades extending from end to end; the ceiling is vaulted, and is to be painted by M. Horace Vernet; the pilasters are of the Doric order. Its length is 216 feet, and its width 84. One of the most remarkable things which it contains is a fine monument under one of the arches to the memory of Malesherbes, erected in 1822, after the designs of Dumont. It consists of a basement supporting two Ionic columns surmounted by a pediment, with his statue by Bosio, and the inscription :

Strenue semper fidelis regi suo, in solio veritatem, præsidium in carcere attulit.

Two statues, one representing France, the other Fidelity, both by Bosio, occupy the lateral plinths. The panel of the basement contains a bas-relief by Cortot, representing Louis XVI. in conference with the Counsel entrusted with his defence. This, removed after the last revolution, has been replaced lately. From the *Salle des Pas Perdus* doors lead to the Court of Cassation, the Tribunal de Première Instance, and other apartments. (1) In the central building is the *Cour Royale*. The southern wing contains the apartments of the officers of the archives, and the sacristy, etc., of the *Sainte Chapelle*. The roofs of all this part of the building are formed into long low rooms for the reception of the judicial section of the archives; those over the *Salle des Pas Perdus*, erected towards the end of the reign of Louis XV., are vaulted with hollow bricks, a suggestion adopted from the ancient Romans by the architect Antoine. A wide elliptically arched Doric passage, parallel with the *Salle des Pas Perdus*, gives access to the Court of Assize to the south, and to a long and narrow passage lately restored, in the style of the times of Francis I.; its roof is flat, with painted tie-beams, interrupted by elliptical arches of oak resting on engaged Gothic columns. At the end of this gallery is a statue of St. Louis, remarkable not for itself, but for its position; it stands against been brought to the *greffe*, and which might have compromised several noble families.

(1) Valuable libraries are attached to the different courts.

the wall of one of the towers of the palace, in which the will of Louis XIV., immediately on its being received by the Parlement, was enclosed in a recess, and bricked up, in order that its execution might become impossible. A smaller gallery to the left, at right angles with the former, has its panels filled with portraits of the most eminent French lawyers, and leads to the *Chambre des Requêtes*, a large rectangular hall, with a painting representing the Roman Ambassadors before the Areopagus of Athens. The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the Parlement. The Gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Deseine, and a picture of king Louis Philippe. The ceiling of the Court of Assizes is ornamented with paintings by Jean and Bon Boullogne. The other courts, including the Royal Court, are very ordinary apartments, and some of them quite inadequate to the purposes they are applied to. On all these accounts the alterations in the Palais de Justice now in progress are highly desirable. A most interesting part of the old palace buildings, on account of its many melancholy associations, is the

CONCIERGERIE, which was the prison of the palace, when it was used as a royal residence, and is entered by the first gate to the left, Quai de l'Horloge. Its name is derived from the *concierge* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the character of feudal times, and have lately been repaired and restored. The Conciergerie is now used as a prison for persons during their trial, who are brought there a few days previously, from the other houses of detention. (See *Prisons*.) On entering the first court, the visitor is introduced to a sombre hall, formerly the Salle des Gardes of St. Louis, with heavy frowning vaulting-ribs, forcibly reminding him of the dark times of the Middle Ages. To the left is the Greffe, and further on a low prison-room, where those condemned to death pass their last hours, their arms bound down by a strait-waistcoat. The first hall leads to the *parloir* of the men; they are separated from their visitors by two iron railings with net-work, and with an intervening space between them of two feet, so that nothing but the voice can pass. A passage to the left gives access to the cells, which, though secure, are airy and dry, looking into a court with flower-beds, where the prisoners may pass the day. To the right of this corridor is the door leading to the prison of Marie Antoinette, now the sacristy of the

Chapel. It is a low flat-vaulted chamber with plain groins; an altar blocks the old entrance, and around it are three paintings, by Simon, Pajou, and Drolling, representing scenes connected with the latter days of that Queen's life. (1) A black marble slab in the wall, flanked by inverted torches, bears a suitable inscription. (2) The Chapel is simple, and elliptically arched; above, opposite the altar, is a heavily grated gallery for the women; the men sit below. Returning to the passage, at its furthest end, is the prison where Louvel, who stabbed the Duke de Berry, was confined. The dungeons in which the unfortunate Princess Elisabeth, sister of Louis XVI., and Robespierre, were confined, are no longer used. The *parloir* for women, constructed with the same precautions as that of the men, was the prison of Count Lavalette, who owed his escape to the courage of his wife; his tomb, at Père Lachaise, bears a bas-relief illustrative of the subject. The cells for women are in every respect similar to those for the men, and look into a court likewise; both these courts are crowned with heavy depending spikes. Next is the *chauffoir*, a round chamber with a lofty cupola, and benches around, where prisoners warm themselves in winter by a large stove. In the centre is a stone slab, forming a table, the same on which St. Louis used to distribute alms. From the ring in the centre of the cupola an iron cage is said to have been suspended, where the remains of Ravillac were kept after his execution. On leaving this part of the prison, the visitor crosses the first court, and is introduced to the *Souricière*, situated under the Salle des Pas Perdus. Once the kitchen of St. Louis, as two enormous old fire places denote, it is now divided into three prisons, one for

(1) One of these paintings represents her taking the sacrament previous to her execution. M. de Lamartine, however, in his *Histoire des Girondins*, denies the fact, owing to her refusal to accept the sacrament from a priest having sworn to the Republic, no other being allowed to her.

(2) The following is the inscription above alluded to, said to have been written by Louis XVIII. :—

D.O.M. Hoc in loco Maria Antonia Josepha Joanna Austriaca, Ludovici XVI. vidua, conjugē trucidato, liberis ereptis, in carcerem conjecta, per dies LXXVI. ærumnis luctu et squalore adfecta, sed propria virtute innixa ut in solio, ita et in vinculis majorem fortuna se præbuit. A scelestissimis denique hominibus capite damnata, morte jam imminente, æternum pietatis, fortitudinis, omniumque virtutum monumentum hic scripsit, die XVI. Octobris, MDCCXCIII. Restituto tandem regno, carcer in sacrarium conversus dicatus est. A.D. MDCCCXVI., Ludovici XVIII. regnantis anno XXII. Comite de Cazes a securitate publica Regis ministro, præfecto ædilibusque curantibus. Quisquis hic ades, adora, admirare, precare.

men, another for women, the third for children; the prisoners from other prisons are brought here in cellular vans, for a few hours at most, to be examined, and then are conveyed back again. The vaulting is pointed, with ponderous ribs springing from brackets or capitals of pilasters. From one of the windows is seen an arched staircase leading to the Seine, and closed by a heavy grated door. This prison has several times been the theatre of dreadful massacres; the most recent was on the 2d and 3d of September 1792, when 239 persons were inhumanly murdered. On the Quai de l'Horloge will be perceived two turrets flanking the ancient gateway of the Conciergerie, lately restored; the most western of these contains the prison of Marie Antoinette. There is a third but lower turret still farther to the west; and to the east a tall square one at the corner of the rue de la Barillerie. In this tower was placed the first large clock seen in Paris, made in 1370, by a German, Henry de Vic. The bell, called *tocsin du Palais*, hung in this tower, repeated the signal given from St. Germain l'Auxerrois for the massacre on the eve of St. Bartholomew. The wall of the adjoining building, fronting the Marché aux Fleurs, is decorated with two figures, by German Pilon, of large proportions and in high relief, representing Justice and Strength.

On leaving this place, the visitor will find adjoining, on the Quai de l'Horloge, after the last tower to the left, the

DÉPÔT DE LA PRÉFECTURE DE POLICE.—The prison on the ground-floor is reserved for prostitutes, who generally are released after a few hours' confinement, their only fault being disorderly behaviour. The beds, which line the walls around, are hinged, and pulled up during the day, leaving a bench around for sitting. The *parloir* is on the other side of the entrance. On the first story are cells, called *prisons de pistole*, for such prisoners as are willing to pay for them. On the second story are similar cells for men, and a room set apart for the children of prisoners, or such as have been found lost or abandoned in the streets. The third story contains a common prison for men, similar to that for women below. The distribution for meals is effected as follows: a keeper stands before the door, from which one prisoner at a time emerges with a bowl in his hand, where he receives his portion, and immediately passes into an adjoining room to eat. In the mean time the common prison left empty is cleaned, and at the next meal the prisoners by the same ordeal return to their old quarters. Prisoners seldom stay here for more than two or three days; after a preliminary examination they are either released, or sent to one of the other prisons of Paris to abide their trial. The floating population of this place amounts on an average to 230 individuals;

the mean entrances and exits per day exceed a hundred. This prison is far from being even tolerable, and new buildings will be shortly erected to increase it and render it less disgusting. For permission to see this prison, and the Conciergerie (rarely granted) apply by letter to *M. le Préfet de Police, Quai des Orfèvres*.

The visitor may now cross the court, which leads to the

HÔTEL DE LA PRÉFECTURE DE POLICE, once the official residence of the *Premier Président du Parlement*. It contains all the offices connected with the jurisdiction of the Prefect of Police, and among them that for passports, also a good library, not open to the public. To the left of the entrance, rue de Jérusalem, is a bold archway thrown over the narrow rue de Nazareth, not open to the public, said to be the work of Jean Goujon, and bearing the monograms of Henry II. and the celebrated Diane de Poitiers.

The tower at the corner of the rue de Jérusalem belonged to the buildings erected for the enlargement of the Palais de Justice in 1682, by the first President, M. de Lamoignon.

Turning into the next street east of the Rue de Jérusalem, from the Quai des Orfèvres, the visitor will perceive the most sumptuous edifice connected with the old palace of the kings of France,

The SAINTE CHAPELLE, erected in 1245—8, by Pierre de Montereau, for the reception of the relics bought by St. Louis of Baldwin, Emperor of Constantinople, and dedicated in 1248. Upon the spot where this splendid building now stands was a chapel dedicated to St. Nicholas. The Sainte Chapelle consists of an upper and lower chapel; the former communicated with the palace, and was appropriated to the king and court alone; the latter, opening upon the courts below, served as a parochial church for the neighbourhood of the palace. This beautiful edifice is now undergoing a thorough restoration, both internally and externally. It is a precious gem of florid Gothic architecture, and well merits the attention bestowing on it.—*Exterior*. This edifice is unfortunately not situated to advantage; the space before the entrance is narrow, and barely admits of a general view of the western front. It consists of an undercroft portico of three Gothic arches, intersected by buttresses reaching beyond those of a loftier upper one, symmetrical with the former; two more lateral buttresses end in two attached spired towers, accessible from within by winding staircases, and connected on the outside by a gallery and parapet crowning the upper portico. Between the towers is a crocketed gable, surmounting a splendid circular window

constructed by Charles VIII. The spires are octagonal, of the 15th century, and charged with mouldings, tracery, and crockets; a crown of thorns is visible on each at half their height. The southern side consists of four large pointed upper windows, in the Three-in-one style, with three narrow choir-windows divided each by a mullion. Buttresses stand between the windows both of the undercroft and upper story; the upper ones are surmounted by crocketed gables, connected by a sweeping open worked parapet crowning the whole. This style is uniform all around, the northern side being however blocked in part by the buildings of the Palais de Justice. The southern side is spoiled by the broad staircase of evidently later construction, which leads to the upper portico of the western front. The roof is very sloping and of excellent construction; from it rose a lofty spire of wood, which, having been partly burned, was removed a little before the Revolution. The height of the edifice from the ground is 110 feet; its total length the same, and its breadth 34 feet. The height of the old spire from the vaulting was 100 feet; that which is to replace it will be 70.—*Interior.* On ascending the staircase, the visitor is introduced to the upper chapel, presenting the most enchanting view imaginable. It consists of a single nave and semi-circular choir; the former has four windows on each side, the latter seven all around, narrower, as already mentioned. They are separated with clusters of three detached columns, with bases and capitals; the groining is quadripartite and elegantly ribbed. The whole is gorgeously painted and gilt in diagonals, diamonds, etc., with fleurs de lys interspersed; the colours, consisting mostly of blue and red ground, are not symmetrically distributed. The basement is adorned with tripartite archings, embraced by sweeping elliptical cornices from pier to pier; under the windows of the choir the arches are bi-composed; under the third window of the nave on each side two of the arches open into an ambrey receding into the wall and adorned in continuity with the rest. At the extremity of the choir is a low vaulted square chapel, the roof of which is supported by seven arches resting on slender columns, with a span of three feet; in the front spandrils are two angels. A screen of three trifoliate arches, resting on low columns similar to the former, with perforated spandrils, and richly gilt, connects this chapel on either side with the main basement. The visitor will perceive in the nave a beautifully carved wooden staircase, of the 13th century, intended to be placed in its original situation, and preserved from destruction by the care of M. Lenoir. All the windows are filled with beautiful stained glass of 1248, which escaped destruction during the two revolutions, as if by

miracle. The visitor, on descending one of the above-mentioned winding staircases, will enter the undercroft chapel, still in a very dilapidated state, yet presenting uncommon architectural details. Detached columns support the complicate ribs of the vault, leaving space behind them to form two very narrow aisles. In some of the spandrils frescos of the time of Louis XIII. are still visible. During the demolitions a passage was discovered here, leading from the chapel to the charter-room, and coeval with the rest. Some coloured sculpture of later date is still visible in it, and this passage will probably be restored, to harmonise with the rest of the building. The undercroft has not been altered since the time of St. Louis, and is rich in tombstones, with which its floor is entirely covered. A richly-endowed chapter, the head of which took the style and dignity of a prelate, was founded here by St. Louis, and became remarkable afterwards for its litigious disposition, which has been so admirably satirized by Boileau in his immortal *Lutrin*. The poet was himself buried in the lower chapel, where his tombstone is still, it is said, to be seen. The relics purchased by St. Louis were, the crown of thorns, a piece of the true cross, etc.; besides these, the chapter possessed some antique gems that were invaluable, and which are now to be seen in the Bibliothèque du Roi. The Sainte Chapelle with its relics cost St. Louis a sum equal to 2,800,000 fr. At the Revolution it was fortunately converted into the depot of the archives of the Courts of Justice, not, however, until the internal decorations of both chapels had been destroyed. These have been necessarily removed on account of the present repairs; in shifting them, old plans of the building as originally designed and executed having been found, it is to be hoped that the government architects will strictly adhere to them. (1)

Adjoining to the buildings of the Palais de Justice on the south, and to the west of the Sainte Chapelle, is the *Hôtel du Trésorier*, afterwards called the *Cour des Comptes*, a handsome building of the time of Louis XV., which has just been much altered and enlarged, and is now the residence of the Prefect of Police. (2)

Very extensive alterations are making in the Palais de Justice; the necessary funds for that purpose, estimated at about 8,000,000 fr., having been voted by the municipality of Paris.

(1) Recently, while prosecuting the restoration of this church, a human heart enclosed in a coffer was found under the altar, which some antiquarians assert to be the heart of St. Louis; an opinion which Baron Taylor's researches in Sicily in 1843 tend to confirm, but which other accounts most positively deny.

(2) The bureaux of the *Cour des Comptes* are now Quai d'Orsay.

The whole pile of buildings will stand completely isolated; and, to this effect, two new streets will be formed, one extending from quay to quay, through the Cour du Harlay, the eastern side of which will be built in a very florid style of architecture, and the other running parallel to the Quai des Orfèvres, bounding the new buildings to the south. The eastern part of the Palais de Justice will also be much altered; the southern and eastern sides of the court in which the Sainte Chapelle stands will be appropriated to the correctional division of the Tribunal de Première Instance; the civil division will occupy all the chambers surrounding the Salle des Pas Perdus. The Cour Royale and the Cour d'Assizes will occupy new courts, to be erected nearly on their present site, and commodious offices and chambers will be built for the law officers of the crown attached to them. The present Prefecture of Police will probably be demolished. These works will occupy the attention of the architect, M. Huyot, and the Council-General of the Seine, for several years; and, when completed, they will transform the Palais de Justice into one of the most imposing monuments of the capital.

At the northern end of the rue de la Barillerie is the

MARCHE AUX FLEURS ET AUX ARBUSTES, Quai aux Fleurs.—It is planted with four rows of trees, and embellished with two fountains. Flowers, shrubs, and trees are sold here, and on the adjoining Quai Napoleon, on Wednesdays and Saturdays.

Opposite the Palais de Justice, and the new and handsome rue de Constantine, will be observed the *Prado*, a public dancing-room, built on the site of the old church of St. Barthélemi. (See *Public Amusements*.)

At the western end of the Quai aux Fleurs is the

PONT AU CHANGE.—Upon this spot stood the *Grand Pont*, originally the only communication between the Ile de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII., in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this it derives its name. Several times destroyed and rebuilt, it was burnt down in 1621, and reconstructed in 1647 of stone, with houses on each side, which were demolished in 1788. It consists of 6 arches; its length is 369 feet, and its breadth 96.

At the eastern end of the same quay is the

PONT NOTRE DAME.—This bridge, which is the oldest in Paris, and replaced one built in 1414, was begun in 1499, after the designs of Jean Joconde, and terminated in 1507. It consists of five semicircular arches, and is 362 feet in length, by 50 in breadth. In 1660, it was richly ornamented with statues and medallions of the kings of France; houses also stood on it; all



CATHEDRAL OF NOTRE-DAME.



CATHEDRAL OF NOTRE-DAME. (SIDE VIEW)



PALAIS DES BEAUX ARTS.



VIEW OF THE OLD CHURCH.



VIEW OF THE OLD CHURCH.



VIEW OF THE OLD CHURCH.

VIEW OF THE OLD CHURCH.

these disappeared in 1786. On the western side of the bridge is the *Pompe du Pont Notre Dame*, a square tower, supported on piles, and containing a reservoir, into which water is raised by means of machinery worked by the stream of the river.

Following the quay, the visiter will soon arrive at

The CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice, as regards its original foundation, and even some of its principal reconstructions and repairs, have never been accurately fixed. The subject has given rise to much controversy, and nothing more than an approximation can in many cases be attempted. It appears certain that a temple existed on this spot in the time of the Romans, the foundations having been discovered in 1711, when nine large stones were found, one of which was a votive altar raised by the *Nautæ Parisiaci*, to Jove, and another bore the effigy of the Gallic deity Hesus. They have been described in several dissertations, and are now in the gallery of antiques at the Louvre. It is supposed that on the site of this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I. This was either enlarged or rebuilt by Childebert, son of Clovis, on the advice of St. Germain, about 522, and is spoken of by Fortunatus, bishop of Poitiers, and contemporary of St. Germain; who, at the same time that he declines comparing it with the temple of Solomon, takes occasion to point out its spiritual superiority, and says that it contained only 30 columns: "*ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. He commenced, according to some, about the year 1000; and the foundations of the actual church are said to have been part of Robert's work. The building either was not proceeded with, or fell into ruins; for the next account that we find is, that the first stone was laid by Pope Alexander III., who, at that time, had taken refuge in France, while Maurice de Saliac was bishop of the diocese. Robert du Mont, a contemporary writer, says in 1177, that Bishop Maurice had then been long occupied in building the church, and that the apsis of the choir was finished but not roofed in. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign

(1) See Duchesne, tome I., p. 464.

of St. Louis, according to the following inscription, renewed on the wall of that part of the edifice:—

Anno Domini MCCLVII. Mense Februario idus secundo
Hoc fuit inceptum Christi genitricis honore.
Kallensi Lathomo vivente Iohanne magistro.

The architect's name will be better recognized in its primitive form as *Maistre Jehan de Chelles*. The northern transept and portal were erected in 1312, by Philip le Bel, with the proceeds of the confiscated estates of the Templars; and, besides this, there were also erected in the same century the triangular canopies surmounting the windows of the chapels that flank the aisles, as well as the richly-sculptured compartments that adorn the walls of the choir. These were begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan le Bouteiller*, in 1352. The latest addition to the church is the small portal of the northern aisle of the choir, called the *Porte Rouge*, from its having been formerly painted in that colour; it was erected by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, in 1407, as an expiation for his crime. The western doors, with their elaborate iron-work, were executed about 1570-80, by Biscornette; and the internal works of the choir, by which the original beauty of this part of the edifice was much impaired, were begun by order of Louis XIV., in 1699, and finished in 1714. This is nearly all that can be ascertained or conjectured regarding the history of this fine cathedral. It is a regular cruciform church, having an octagonal eastern end, and double aisles surrounding the choir and nave, with a complete series of lateral chapels. At the western end are two lofty and nearly similar towers, which were intended to support spires. Eastward of the southern transept are the sacristy, and the remains of the private corridor to the archbishop's palace; all the other sides of the church are perfectly isolated. In front of the cathedral is an area, called *Parvis de Notre Dame*, which was built on till 1196, when Maurice de Sully, 68th bishop of Paris, having purchased and pulled down the houses, formed a suitable approach to the church, which has since been enlarged. In consequence of the progressive elevation of the soil, the pavement of Notre Dame was so much below the level of the *Parvis*, in 1748, that it was entered by a flight of 13 steps leading down to it. In that year the ground was lowered as at present; and it has been lately decided that it is to be still more lowered so as to uncover some of the old steps forming the basement of the edifice. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length

390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft. The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chesnut timber, and rising 30 feet above the vaulting. The weight of lead which it supports has been calculated at 420,240lb. The diameters of the circular windows are 36 feet. The pillars of the nave are four feet in diameter; and their foundations, as well as those of the whole church, are laid 18 feet below the level of the soil, and are not built on piles, but on a hard stratum of gravel. The general style is of the very early and very pure pointed architecture; those parts built in the 14th century being closely copied from what previously existed, and distinguishable only by a higher degree of finish and delicacy in the ornaments. With the exception of some of the work of Pierre de Montereau, at St. Germain des Prés and St. Martin des Champs, it is exceedingly rare to find any work of the 12th and 13th centuries executed with greater delicacy and care in all its parts than that of Notre Dame. Of the exterior, the western front is at once the finest and most remarkable feature. Three ample portals lead, the central and larger one into the body of the nave, the lateral ones into the aisles. They are each composed of a series of arches, retiring one within the other, having in the intermediate mouldings angels and scriptural figures, saints, etc. The two lateral portals have double entrances separated by square pillars; the tympanans of the three ogives are richly sculptured. The same style existed in all three portals, and also in those of the transepts: but the central portal of the western front was spoiled by Soufflot, in 1760, who formed it into a pointed arch. The subjects of the sculptures which adorn these portals have afforded matter for much discussion, but no where are they treated in a form so attractive as in Victor Hugo's *Notre Dame de Paris*. The ogive of the *Portail du Milieu* represents the Last Judgment, divided into three parts, viz:—1. the angels sounding the last trump, the tombs opening, and the dead rising: 2. the separation of the righteous from the wicked: 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculpture of the arch may be remarked figures of Moses and Aaron, the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, etc. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs: the offering of Abraham; the departure of Abraham for Canaan;

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Job beholding the destruction of his flocks and herds by a torrent; and Job reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. This portal was ornamented with statues of the 12 apostles, destroyed at the Revolution. The pillar of the *Portail Ste. Anne*, on the right, is ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the tympan above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the Revelation of the birth of John the Baptist; the annunciation; the visitation; the nativity; the angel appearing to the shepherds; Herod holding his council; the wise men on their way to Bethlehem; the offering of the wise men; and the presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. At the summit is the Eternal Father in his glory, surrounded by the prophets; beneath him the Paschal Lamb, and still lower, Jesus Christ surrounded by angels and saints. Statues of St. Peter and the most notable personages among the ancestors of the Virgin were destroyed at the Revolution. The *Portail de la Vierge*, on the left, presents the same general appearance as the preceding. On the pillar between the two doors is a statue of the Virgin and Child. The pediment is divided into three parts, namely,—figures of six prophets; the death of the Virgin, and the crowning of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal were eight statues of saints, destroyed at the Revolution. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the doorposts. The eighth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with iron-work, executed about the year 1580, which is much admired. The buttresses on each side of the doors have each a niche, in which, till the Revolution, were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues, supposed to represent kings of France, but which were the kings of Judah, ancestors of the Virgin. All

these statues, executed in the 13th century, were destroyed at the Revolution. A second gallery, of short pillars and arches, is designated *Galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and richly crocketed buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 389 steps from the rue du Cloître. The metropolitan church formerly possessed a fine peal of bells, of which one only remains. In the southern tower were two, called *bourdons*; one of these, named *Emmanuel-Louise-Thérèse*, escaped the fury of the populace at the Revolution. It was hung in 1682, and baptized in the presence of Louis XIV. and his queen Thérèse. It weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the latter tower, three bells for the clock were placed in 1812; these are also used to summon to divine service. A small spire, which rose above the transept, was pulled down in 1792, for the sake of the lead with which it was covered, and six bells, which it contained, were melted down. The mechanism of the clock is very curious. A striking feature of the exterior of Notre Dame is to be found in the vast flying buttresses, fronted by crocketed pinnacles, which rise from the outer walls of the chapels to support the lofty clerestory of the nave, choir, and transepts. The southern side of the cathedral was never so much ornamented as the northern, having been in part blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is ornamented with subjects from the history of St. Stephen, to whom the first church on this spot was dedicated. In the space filling the head of the arch are five bas-reliefs, representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, etc. The porch is surmounted by pinnacles, the centre one open-worked, above which is the great rose-window, and over it a smaller one; the point of the gable, flanked by two arched turrets, supports a statue of St. Stephen. On the sides of the

entrance are eight bas-reliefs, taken from the saint's life. A statue of St. Stephen on the pillar between the two doors, and statues of St. Denis, St. Rusticus, St. Eleutheros, St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. The fronts of the lateral canopies of the porch contain bas-reliefs representing St. Martin giving half his mantle to a poor man who begs alms; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron. The grand northern porch, *Portail Septentrional*, presents nearly the same general appearance as that of the south. On the pillar between the two doors is a statue of the Virgin trampling on a dragon. In the lancet-form space above the door are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. The arches are ornamented with small figures of angels, martyrs, saints, etc. In the space at the vertex sits a monarch enthroned, presenting a sealed volume to suppliants kneeling. Statues of Faith, Hope, Charity, and of the three Wise Men of the East, which adorned the porch, and others representing the virtues and the vices, Queen Esther and Ahasuerus, David and Goliath, and Job, which stood in niches at the bottom of the buttresses between this porch and the Porte Rouge, were destroyed in 1793. The *Porte Rouge* is a most exquisitely sculptured doorway, surmounted by a triangular canopy, with crocketed pinnacles. In the triangular space under the vertex of the archway, are Jesus Christ and the Virgin crowned by an angel; on the right and left Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, in a kneeling posture. In the arches are several sculptured groups, greatly mutilated, representing acts or miracles of St. Marcel. In the wall between the Porte Rouge and the eastern extremity of the church are seven bas-reliefs, representing the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of Christ in agony; and a woman about to sell herself to the Devil, delivered by the Virgin. The interior of the church is not so rich as the exterior. The arches of the nave are pointed; the piers are bold, with large and vigorously executed capitals: those of the choir were similar, but are now entirely altered. The pillars of the aisles are alternately simply circular and clustered with 12 slender columns each, the shafts in the latter case being detached, and of remarkable elegance of proportion. The triforium of the nave presents a pointed arch over three smaller ones supported by slender shafts, the

triangular spaces (on the southern side of the nave only) perforated by a single circular aperture. The triforium in the choir is a pointed arch over two others, but without the circular opening. The clerestory, which is the same throughout nave and choir, consists of a series of pointed double windows. The vaulting is hexapartite throughout, and for the lateral arches dome-shaped: the stone work is only three or four inches thick, and the vaulting-ribs rest upon the capitals of the upper clustered columns. Beneath the rose-windows of the transepts are light galleries of very slender shafts supporting pointed trifoliate arches, with open spandrils, the whole of most exquisite workmanship. The chapels are plain throughout, and are similar in detail to the rest of the interior. The rosaces are very elaborate and exceedingly beautiful; they still preserve their stained glass of the 13th century, being all that remains of it in the cathedral; the effect produced by them is very splendid. The walls of the transepts are decorated with ogive tracery. A curious pointed arch will be observed under the organ-loft, probably of late date. Under each tower may still be seen a large circular aperture in the vaulting through which the ropes passed from the belfries above. In the wall of the northern tower, in the aisle, is a bas-relief of 1464, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicolas. The upper part represents the Last Judgment, and the lower, a man rising from the tomb, near which is seen a body covered with worms. At the second pillar of the nave was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413: it was removed in 1785. An immense vault, extending the entire length of the nave, was formed in 1666 for the interment of the canons, chaplains, choristers, etc., of the cathedral, but has not been used since burial in churches was discontinued. At the entrance of the nave are two large shells in marble for holy water. The organ is remarkably fine; it is 45 feet in height, 36 in breadth, and contains 3484 pipes. The pulpit is quite unworthy of a cathedral. The high altar was pulled down, and most of the ornaments destroyed, at the Revolution, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The first object that strikes the eye on entering the choir is the carved work of the stalls, in oak. The wainscoting above them is decorated with bas-reliefs representing the principal events in the life of the Virgin, and other scriptural subjects, executed by Duboulon, after the designs of René Carpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding

emblems of religion. At the coronation of Napoleon, the Pope occupied that to the right, cardinal Belloy that to the left. Above is a cornice and eight pictures in the following order, beginning on the right : 1, the adoration of the wise men of the east, by De la Fosse; 2, the birth of the Virgin, by Philippe de Champagne; 3, the visitation of the Virgin, the masterpiece of Jouvenet, who painted it with his left hand, after his right had become paralysed; 4, the annunciation, by Hallé; 5, the assumption, by Laurent de la Hire; 6, the presentation of the Virgin in the Temple, by Philippe de Champagne; 7, the flight into Egypt, by Louis Boullongne; 8, the presentation of Christ in the temple, by the same. The pavement is of costly marble, and in the centre is a brazen eagle which serves as a reading-desk. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble : over the altar is a marble group by Coustou, of fine design and execution, representing the Descent from the Cross. On one side of this was formerly a statue of Louis XIII. by Coustou, and, on the other, one of Louis XIV. by Coysevox; but they were both destroyed in 1831, together with many other ornaments of the church. At present six archangels are placed around the altar. Beneath the choir is a vault, formed in 1711, not shown to strangers, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the Revolution for the sake of the leaden coffins. Another smaller vault contained in leaden coffins also the entrails of Louis XIII. and Louis XIV., which shared the same fate. Upon the exterior of the wall that encloses the choir are 23 curious and highly valuable sculptured compartments in alto-rilievo, executed in 1352. They represent passages in the life of Christ, in the following order, beginning on the left : 1, the visitation; 2, the calling of the shepherds to the manger; 3, the nativity; 4, the adoration of "the wise men"; 5, the massacre of the innocents; 6, the flight into Egypt; 7, the presentation in the temple; 8, Christ in the midst of the doctors; 9, the baptism of Christ; 10, the marriage of Cana, in Galilee; 11, the entry of Christ into Jerusalem; 12, Christ washing the feet of his disciples; 13, the last supper; 14, Christ on the Mount of Olives. The next four, namely, the crucifixion, the entombment, the resurrection, and the ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 15, Christ and Mary Magdalen; 16, the holy women; 17, Christ appearing to the apostles; 18, Christ and the two disciples on their way to Emmaus; 19, Christ at table with the disciples, breaking the bread; 20, Christ again appearing to the disciples; 21, the incredulity of St. Thomas;

22, the miraculous draught of fishes; 23, the mission of the apostles; 24, Christ giving the apostles his benediction before his ascension. The figures are coloured to represent nature. Above these reliefs are eight fine pictures, viz., beginning on the right :—St. Stephen conducted to martyrdom, by Loyse; St. Philip transported by the Spirit, by Blanchet; St. Peter healing the lame man at the gate of the Temple, by Sylvestre; the scourging of St. Protesilas; St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks; the beheading of John the Baptist by Boullongne; St. Andrew conducted to martyrdom by Blanchard; and Christ healing the possessed, by Boullongne. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, enriched with gilding, and containing sumptuous tombs belonging to noble families. These were stripped of their riches at the Revolution; many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. The following is a description of the most remarkable of them, beginning on the right of the principal entrance :—1, chapel of Ste. Anne—the Assumption, by Philippe de Champagne; Christ raising the daughter of Jairus, and some curious bas-reliefs. 2, chapel of St. Bartholomew and St. Vincent—baptismal font in white veined marble; also, St. James forgiving his accuser before his martyrdom, by Noel Coypel. Here also is an old press with excellent paintings on wood of the 16th century. 3, chapel of St. James and St. Philip—Christ raising Jairus's daughter to life, by Guy de Vernansal (1688); also, the Departure of St. Paul from Miletus to Jerusalem by Galloche. 4, chapel of Ste. Geneviève—the martyrdom of St. Andrew at Patras, by Lebrun, and statues of Ste. Geneviève and St. Louis. 5, chapel of St. Thomas of Canterbury—Christ driving the dealers from the Temple, by Hallé, and the Calling of St. Peter and St. Andrew, by Michael Corneille. In the southern transept which follows is an Annunciation by Philippe de Champagne. In the aisle adjoining the choir, the chapel next to the old sacristy, formerly the 12th, is that of St. Géraud, Baron d'Aurillac, now in a dilapidated state, remarkable for having been the place where the young Dauphin, son of Louis XVI., was buried in 1795. 13, chapel of St. Remy, formerly enriched with fine monuments of the Ursins family. 14, chapel of St. Peter and St. Stephen—the Martyrdom of St. Simon, by Louis de Boullongne. 15, chapel of the Comte d'Harcourt—a mausoleum, erected after the designs of Pigalle, to the memory of Henry Count d'Harcourt, who died in 1769. In consequence of the demolition of the old sacristy built by Soufflot

in 1756, this chapel has been provisionally arranged for that purpose. It is here, therefore, the visitor will see most of the furniture that belonged to the former sacristy, and the costly gold and silver church-utensils sparkling with precious stones, the rich vestments, among which the coronation robes of Napoleon, and a full-length portrait of M. de Quelen, archbishop of Paris, by Perdreau.—Returning to the chapels, we find, 16, chapel of Ste. Geneviève, with the representation of that saint in beautiful Gobelins tapestry; the Descent of Christ into hell, by Delorme; and St. Hyacinth reanimating a corpse, by Heim. 17, chapel of the Virgin, in which were formerly superb monuments to the memory of the celebrated Albert de Gondy, Duke de Retz, and Cardinal de Gondy, bishop of Paris. The altar is of marble, and above it is a beautiful statue of the Virgin, by Raggi, after a model by Bernini, which was formerly in the church of the Carmes, rue de Vaugirard. In this chapel are two pictures,—the Raising of the widow's son, by Guillemot, and the Burial of the Virgin, by Abel de Pujol. A carved reading-desk of oak is deserving of attention. 18, chapel of St. Charles Borromeo. This chapel contains a splendid monument, by Deseine, to the memory of Cardinal de Belloy, archbishop of Paris, who died in 1806, in his 99th year. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms on an old woman supported by a girl; his left hand rests on the bible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for its expression and resemblance. In this chapel is a picture of the Martyrdom of St. Hippolite, by Heim, and another of St. Charles Borromeo administering the sacrament to the infected of the plague at Milan, by Vanloo. 19, chapel of St. Martin, Ste. Anne, and St. Michael. Nothing remains of the former splendid decorations of this chapel but the marble incrustations of the walls. In the windows are the arms of the Cardinal de Noailles, whose family vaults are underneath. There is a picture of Christ curing the blind, by Granger; also Christ healing the woman suffering from an issue, by Cazes. 20, chapel of St. Ferreol and St. Ferrutien, in which is a fine monument of Leclerc de Juigné, archbishop of Paris, who died in 1811; St. Peter preaching, by Poirson; also a Crucifixion, by Guido. Next comes the northern transept with an altar to St. Marcel, and a statue of that saint; and paintings of the martyrdom of St. Andrew, a Crucifixion, and the man possessed by a demon putting the false exorcists to flight, by Matthieu Ely. 25, this chapel contains a Mater Dolorosa. 26, the Adoration of the Shepherds, and the martyrdom of Ste. Catherine of the wheel.

27, chapel of St. Julien le Pauvre and Ste. Marie l'Égyptienne. This chapel is enriched with wainscoting executed in the beginning of the 16th century, and brought from the chapter-room of Notre Dame; it contains figures of the apostles and saints, separated from each other by small pilasters ornamented with arabesques. The pictures are an Assumption, by Salvator Rosa, and the Conversion of St. Paul, by Restout. In three hollow gilt busts are reputed relics of St. Ursula and the Eleven Thousand Virgins of Cologne. 28, chapel of St. Lawrence—the Decollation of St. John the Baptist, by Louis de Boullogne, and St. Peter healing the lame man. 29, chapel of Ste. Geneviève—St. Paul imprisoned at Philippi, by Nicolas de la Platte-Montagne; and the Apostles accused before the Prefect, by Loir. 30, chapel of St. George and Ste. Blaise—St. John preaching to the shepherds, by Parrocel; and Christ curing the sick, by Alexandre. Independently of the chapels above mentioned, is one in the southern tower, appropriated to the use of a religious confraternity of St. Vincent de Paule. The stranger should not omit to visit the sacristy and treasury of Notre Dame. At the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the populace broke in here also, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was irreparable; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. (1) The history of the events of which this church has been witness would be far too long for description in this place; there are several excellent works upon Notre Dame, which will amply repay the attention of the curious examiner. (2) On the northern side of the cathedral was the cloister and college of the canons, which were destroyed at the Revolution. The municipality has confided the improvements now in progress to Messrs. Hyppolite Godde, Caudron, and Plantard; the first for the architecture, the second for the sculpture, and the third for the masonry.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected by Maurice de Sully, in 1161, but entirely rebuilt

(1) A celebrated artist, who was making a most elaborate picture of the interior of Notre Dame at that period, having left it on the easel in the vestry, it was cut into a thousand pieces.

(2) The principal are Gilbert, "Histoire de Notre Dame de Paris," 1 vol. 4to.; Felibien et Lobineau, "Histoire de Paris," 2 vols, folio; "History of Paris," 3 vols. 8vo, Galignani; also the excellent work by Victor Hugo, "Notre Dame," and Michelet, "Histoire de France," vol. 2.

by Cardinal de Noailles in 1697. During the Revolution the Constituent Assembly held their sittings in the Archbishop's Palace. It was afterwards inhabited by the chief surgeon of the Hôtel Dieu, and the chapel converted into an amphitheatre of anatomy. In 1802 it was restored to the clergy. The palace was a handsome residence, worthy of the see, and, with its gardens, occupied the southern extremity of the island. The apartments were splendid, and the furniture, partly antique, was valuable. The library was rich in MSS. of the middle ages, and contained many literary curiosities. But on the 13th February, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, determined on the destruction of the archbishop's palace; and on that night and the following day every thing it contained was either broken, burnt, or thrown into the river by the mob. The palace itself and gardens were left in such a state that they were subsequently removed by order of government, and not a vestige remains. A public promenade is now formed on its site, and an iron railing has been placed round the sides of the cathedral.

Plans for the new Archbishop's palace are in preparation. It will occupy the whole of the site between the rue Chanoinesse and the rue and quai Massillon. It will correspond with the Hôtel de Ville, in the style of the Renaissance, and the rich fragments of the Hôtel de la Trémouille, deposited pro tempore at the Ecole des Beaux Arts, will be introduced into its structure.

Behind the Cathedral is the neat but much too small Gothic fountain called *Fontaine Notre Dame*, erected in 1845. Its height is 60 feet. Two hexagonal basins, the largest of which is 33 feet in diameter, receive the water from the mouths of three tricephalous monsters (personating heresy in certainly no very flattering manner) crushed by archangels that occupy the blunt angles of a triangular basement, supporting a Gothic chapel of the same form, and consisting of three clusters of columns supporting as many canopies with ogives, surmounted by a spire. Under this chapel, the ceiling of which is decorated with gold on a blue ground, is a statue of the Virgin Mary with the Infant, standing on a hexagonal pedestal; this, together with the statues of the angels, is by Merlieux; the twelve apostles adorning the plinth and the other ornaments, profusely lavished on the edifice, are by M. Pommateau. The architecture of this fountain corresponds with the style of the piers of the new chain bridge called PONT ROUGE, leading to the Ile St. Louis.

Close by this, leading to the southern bank of the river, is the PONT DE L'ARCHEVÊCHÉ.—It consists of three arches, varying from 18 to 20 yards in span, and was built in 1827.

To the west of this bridge is the

PONT AU DOUBLE. A *double* was paid as a toll on it till 1789, from which circumstance is derived its name. Part of it was formerly occupied by the building of the Hôtel Dieu, but when reconstructed in 1834 it was entirely thrown open to the public. It is now demolished to be rebuilt of one arch when the hydraulic works going on at this point for the enclosing of the lesser arm of the Seine by sluices will be completed. A new port is also in construction at this spot.

Here, at the south-west angle of the cathedral, in the Parvis Notre Dame, stands the chief metropolitan hospital, the

HÔTEL DIEU.—This is the most ancient hospital in Paris, its foundation being attributed to St. Landry, bishop of Paris, in the 7th century. Philip Augustus is the first king known to have been a benefactor to it, and by him it was styled *Maison de Dieu*. St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned to it an annual revenue. In 1602, a further enlargement having become necessary, Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. The Hôtel Dieu consists of large buildings, separated by the southern branch of the river, divided into well-ventilated wards, for men and for women. Gardens are also attached for the convalescents of both sexes, who are separated from each other. The laboratory, pharmacy, *lingerie*, etc., are all on a large scale, and are well worthy of examination. The buildings are remarkable for their solidity rather than for architectural excellence. The present chief entrance, a projecting Doric vestibule, surmounted by a triangular pediment, was erected in 1804, after the designs of Clavereau. In the first hall on entering from the vestibule, and on the right hand, is a marble statue by Bosio, of the celebrated philanthropist M. de Monthyon, who died in 1820, and was a great benefactor to the hospitals of Paris. Underneath the pedestal the remains of this gentleman were deposited in 1838, on the abolition of the cemetery of Vaugirard. Opposite to this statue is one of St. Vincent de Paule, holding an infant in one arm, and stooping to take up another. On the walls are portraits of Bichat, Derault, Moreau, Dupuytren, Boudon, Méry, Desault, and Thibault. There is besides an elegant marble monument to Desault and Bichat. Crossing the Seine by an inner passage, we reach a hall containing six inscriptions on marble commemorating the benefactors of the establishment, and statues of Henry IV., St. Landry, and St. Louis. At the Revolution, this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel*

Dieu. The buildings of this hospital have undergone many changes within the last few years, and are destined to undergo still more. Indeed hardly any portion of the old part will be ultimately retained, excepting the venerable and interesting chapel, which, being buried, as it were, in the mass of surrounding constructions, will be brought prominently into view, on the most southern side; for that purpose, it will have to undergo much outward reparation, as the lower portions, of the choir especially, are much dilapidated. It is well worthy of a visit from the antiquary. It was built in the 13th century, and was once known as the church of *St. Julien le Pauvre*; it has an entrance by the street of that name, but is usually entered by the Hôtel Dieu, following the passage above alluded to. Externally it has nothing remarkable but the old buttresses flanking the walls; but the interior is certainly of a later date, and bears evident proof of reconstruction. It consists of a nave and aisles, with a choir elegantly groined and ribbed; the ribs spring from the capitals of treble clustered columns with bases; the arches of the nave are supported by cylindrical pillars with square abacus and enriched capitals. The windows are pointed and single; none but four of the choir are bisected by mullions. The aisles are terminated by chapels next to and in the same style with the choir. In the southern aisle is a very ancient bas-relief monument to a certain advocate Rousseau. There are also some good paintings, one of which represents Christ exhorting the Jews to give to Cæsar what is Cæsar's. Over the entrance is the Raising of Lazarus by Lelay, also, next to it, the Guards terrified by the resurrection of Christ. In the choir is the Judgment of Solomon, and the Flagellation. Two objects have been kept in view in the changes made and still in progress at this hospital—the opening of the space adjoining the cathedral, and the uninterrupted continuation of the quays along the Seine, on the south side. The Hôtel Dieu consists at present of three detached parts, connected by means of a covered bridge and a tunnel passing under the quay to the new buildings. The apartments of the new building erected in the *Enclos St. Julien* have been opened to the sick; they contain 104 beds, but the demolitions have caused a diminution of 255 beds, to remedy which, the Hôtel Dieu Annexe, as already mentioned (see p. 286) has been established in the rue de Charenton. The number of beds here at present is 850. Thirty-three *religieuses* and twelve novices of the order of St. Augustin attend on the patients. In this house are received the wounded and sick, with the exception of children, incurable and insane persons, and those with cutaneous or syphilitic diseases. Lying-in women are admitted only in cases of extreme necessity, there

being a special hospital for that class of patients. The average number of patients is 12,000, and the average mortality 1 in 8. *Physicians*: Drs. Récamier, Husson, Guéneau de Mussy, Cailiard, Honoré, Magendie, Jadioux Rostan, Chomel, Guérard, Louis, and Martin Solon. *Surgeons*: Messrs. Roux, P. Boyer, and Blandin. The public are admitted to visit the patients or inspect the establishment on Thursdays, and Sundays, from 1 to 3; but strangers with passports are admitted daily, on application at the bureau. Whoever is anxious to become acquainted with the internal arrangements and administration of the hospitals of Paris will do well to visit the Hôtel Dieu, since it may be taken as the model of the others, though on a more extensive scale. Students who wish to attend must procure a ticket from the director in the bureau of the hospital, which will be granted on the production of a passport or diploma; without this admission is refused.

At 2, Place du Parvis Notre Dame, is the

BUREAU CENTRAL D'ADMISSION DANS LES HÔPITAUX ET HOSPICES.

—This office is established in buildings erected for a foundling hospital. On the sides of the entrance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel Dieu. This office will be removed to the Hôtel de Ville as soon as the final arrangements of that building take place.

A new street, called the rue d'Arcole, where, at No. 22, the pretty front of the *Bains de la Cité* will be remarked, and leading to the bridge of that name, has replaced a small one, in which stood the ancient church of St. Pierre aux Bœufs. The western doorway of this edifice, on its demolition in 1837, was removed to the church of St. Severin. In the Impasse St. Marine, leading out of the same street, is the church of that saint, now a warehouse.

Quitting the Place du Parvis, the visitor will come to the

PETIT PONT.—The existence of a bridge at this spot, which was formerly the only communication between the Ile de la Cité and the southern bank of the Seine, dates from a period prior to the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood, with houses on it, in 1659. In 1718 it was burned down, and was soon after rebuilt in stone, as it now appears. It has three arches, and is 104 feet long by 52 broad.

Further west, on the Quai du Marché Neuf, is the MORGUE, a plain Doric building, where dead bodies found in the streets or river are exposed for recognition.—(See page 55.)

West of this is the PONT ST. MICHEL, so called as early as 1424, from a small neighbouring church. Having fallen down in 1616,

it was rebuilt in stone, with houses on the sides, which remained till 1804, when they were taken down. Traces of a bas-relief of Louis XIII. on horseback may still be discerned on the side next the Pont Neuf. The bridge is formed of four semicircular arches, and is 170 feet long by 83 broad.

The visitor is now recommended to proceed to the *Ile St. Louis*, originally called *Ile aux Vaches*, to distinguish it from the *Ile Notre Dame*. Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII. The *Ile de la Cité* was connected with the *Ile St. Louis* by a bridge of two wooden arches, resting on piers of masonry, erected originally in 1614, but this was reconstructed in 1819, and called the *PONT DE LA CITÉ*. It is a suspension bridge, having at each end an elegant Gothic pier with four pinnacles sustaining the chains. The balustrades are of iron, and the bridge is only for foot passengers. From the quay to the north of it the

PONT LOUIS PHILIPPE, opened on the fête-day of the king, May 1, 1834, extends from one isle to the other, and, then, from the *Ile St. Louis* to the *Quai de la Grève*. It is a handsome bridge, having three stone arches on the northern side; the remainder being suspended with ropes of iron wire, which pass through two bold archways of stone. Each line of suspension is 252 feet in length by 24 feet in width, and is supported on each side by six chains or cables composed each of 250 threads of iron wire. The vertical chains consist of 40 wires each. The constructors were Messrs. Seguin, Brothers. It cost 1,000,000 fr.; its average annual produce is 66,000 fr.

The northern quay of the *Ile St. Louis* will lead to the

PONT MARIE, which joins the *Quai des Ormes* to the *Ile St. Louis*. It was built by Marie, superintendent-general of the bridges in France, in 1641. Two arches were carried away by a flood, in 1658, with 22 out of 50 houses on it. The remaining houses were removed a short time before the Revolution. It has five arches, and is 78 feet broad and 300 feet long.

In the *rue St. Louis en l'Île*, the visitor will remark No. 45, the *Hôtel Chamisot*, now the *Archevêché*, the architecture and ornaments of which are worthy of notice. He will then come to

ST. LOUIS EN L'ÎLE, first district church of the 9th arrondissement.—This church was erected in 1664 on the site of a small chapel, built in 1606, and dedicated to St. Louis and Ste. Cecilia; its architect was Levau, but it was subsequently altered by Leduc and Doucet. The exterior is remarkable for a lofty polygonal spire (erected in 1765, according to an inscription on the tower), in open stone-work. It has only laterally some architectural ornament, and can hardly be said to have a principal

entrance, that having been till lately blocked up by the surrounding buildings. It is in contemplation, however, to adorn it with an appropriate front, and to restore the western entrance as it stood. The interior is disposed in the form of a cross, with a Doric aisle running round the nave and choir. The piers of the arches are fronted with Corinthian pilasters, and, above the entablature, is a range of clerestory windows. The sculptures of the interior, consisting of scroll-work in the cupola and its pendentives, were executed by J. B. Champagne, nephew of the celebrated painter of the same name. The vaulting of the nave is semicircular. In the chapel of the communion in the southern aisle of the nave is an excellent production of Johannot, St. Louis receiving the Sacrament in his last moments; and, as an altar-piece, Christ breaking the bread, by Coypel; next, a Holy Family, by Perrin; and an Assumption, by Peyron. In the next chapel is a Vision of St. Louis, and in the following transept a Virgin in plaster by Ladatte. In that of St. Vincent de Paule is a good picture of the saint exhorting the sisters of charity, by Hallé, and in the next, St. Louis adorning the Host. Behind the choir are three chapels painted in fresco, and enriched with modern stained windows. The first, closed by an oaken screen with bas-relief carvings of six apostles, is painted by Norblin, with figures of Prudence and Fortitude on the lateral walls; in the window is Ste. Isabelle of France. The second, occupying the central arch, is the chapel of St. Louis, and contains four frescos by Jollivet: 1, St. Louis receiving the cross from Pope Innocent IV.; 2, the same, in prison, encouraging his brothers; 3, Delivering his authority into the hands of the Abbot of St. Denis, to govern the kingdom in his absence; 4, his Death. The figure of the saint is the subject of the window. The third chapel, facing the northern aisle, is closed with a screen like the first, with the remaining six apostles in bas-relief; in the window is Blanche of Castile; and on the lateral walls, Temperance and Justice, by Norblin. In the following chapel is St. François de Sales, by Hallé; in the next, an Assumption, and in the following St. Paul preaching. In the northern transept is Ste. Geneviève, in plaster, by Ladatte. The stations of the *Via Crucis* are by Bodem, and occupy several piers. Next is the chapel of St. Louis Gonzaga, with the picture of that saint. Lastly, in the Chapel of the Dead, is a fine Deliverance from Purgatory. The organ occupies the arch above the old entrance; behind it, is a beautiful painting of St. Louis relieving the plague-stricken Crusaders. Under the arch is a St. John the Baptist in plaster, by Guichard. On either side of the high altar are statues of St. Peter and St. Paul, by Bra, and above two frescos, representing the busts of Moses

and Jeremiah. The altar piece is a Crucifixion. The church was formerly celebrated as the one to which the University of Paris came in procession on festivals.

At No. 2, in the rue St. Louis en l'Ile, is the

HÔTEL LAMBERT, built by Levau, and of nearly the same date as the church just mentioned. The court is small; a magnificent staircase, with a scroll-work balustrade, leads from a portico to the state apartments, which retain the gilding, painted panels, and ceilings, as they were originally executed, and produce a splendid effect. The ceilings in these rooms and in the long gallery are by Lesueur, Lebrun, and Levau, executed in 1640, with a degree of elaborate finish that is rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire lived in it when he formed the plan of the *Henriade*, and in the gallery above mentioned, Napoleon, in 1815, held a last conference with his minister, M. de Montalivet, when he found that all was lost. This splendid hotel, once the residence of a wealthy *président du Parlement* of the 17th century, and afterwards used as a storehouse for the bedding of the garrison of Paris, is now the property of the Princess Czartoriska, whose judicious taste has repaired and restored it to all its former splendour. It is visible on Thursdays, by applying by letter to the Princess for a ticket.

At the eastern extremity of the Ile St. Louis two light and elegant suspension bridges for foot passengers communicate with the northern and southern banks of the Seine. That to the north is styled the *Pont de Damiette*, and leads to the Quai des Célestins; that to the south the *Pont de Constantine*, and leads to the Quai St. Bernard; they were both terminated in 1837. A sou paid on either of these bridges franks for both.

At the foot of the Quai de Béthune is the *École de Natation de l'Hôtel Lambert*, for ladies, and the *École Petit*, a swimming-school for gentlemen. The water here is clear, and the bather should come thus far if he would enjoy the luxury of a bath free from the impurities which the river necessarily receives in its passage through the town.

From this quay the PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaches to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and was rebuilt, about 1656, at the expense of the city. It consists of six semicircular arches, and is 380 feet long by 42 broad. The foot-pavements on either side are supported by cast-iron arches lately inserted between the piers, and the parapet is of cast iron.

Behind the Ile St. Louis, the ground hitherto called the Ile Louviers, and which had for centuries been used as a receptacle

for firewood, will soon be the handsomest part of this quarter of the capital. It communicates with the Ile St. Louis by the new bridge *de l'Estocade*, and is enclosed by the Boulevard Morland and the Quai Henri IV., below which is a port.—Crossing the Canal by the small bridge opposite, the visitor will find the new Place Mazas, planted with trees, and partly belonging to the 8th Arrondissement. Here is a small but elegant Doric pavilion containing an Octroi office. This place will shortly communicate in a direct line by the new rue Mazas, containing la Nouvelle Force and the Lyons railway station, with the Place du Trône.

Crossing the Ile Louviers, the visitor will find the

GRENIER DE RÉSERVE, situated on the Boulevard Bourdon.—This immense storehouse was begun by order of Napoleon, in 1807, as a depot for the grain and flour required for four months' consumption of the city. In 1814, however, the walls of the ground-floor alone were finished: it was to have consisted of five stories, besides the ground-floor, cellars, and attics. In 1816, the building was resumed on a more economical scale, and the ground-floor was roofed in and divided into three stories. It is 2,160 feet in length by 64 in breadth, except where the five projecting compartments give an additional breadth of 13 feet; and is 32 feet high. Beneath the whole is a range of cellars, under which four water-cuts were constructed for the purpose of turning mills. Every baker in Paris is obliged to keep constantly deposited here 20 full-sized sacks of flour, and may warehouse as much in addition as he pleases, on payment of a moderate charge. The building will contain fully 100,000 sacks; the cellars are used as a supplementary entrepôt for wine. During the prevalence of the cholera at Paris, in 1832, this building was converted into a temporary hospital. For admission, apply at the bureau attached to the building, in the place de l'Arsenal.

Near this, to the north-east, is the Government *Dépôt des Poudres et Salpêtres*. In a low building lately added are manufactured percussion caps for the use of the army. All these establishments are dependencies of

The ARSENAL, rue Sully.—About 1396, the City of Paris built a depot for artillery upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed on a more extensive scale, by order of Charles IX. Henry IV. augmented the buildings and garden, and created the office of grand-master of the artillery, in favour of Sully. Louis XIV. having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in Paris was discontinued.

The only use made of the foundries since that period has been to cast statues for the gardens of Marly and Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms was deposited the valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson. To this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called the *Bibliothèque de Monsieur*, having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830, it has resumed its appellation *de l'Arsenal*. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 200,000 printed volumes and 6,300 manuscripts, among which are some beautiful missals. This library is open to the public from 10 to 3 every day, except on Sundays and holidays, and from the 15th of September to the 3d of November. The rooms of the apartments of Sully, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Médicis*, at the Luxembourg. To see them, apply with passport at the bureau of the Director.

Close to the Arsenal, on the Quai des Célestins, were the remains of the once magnificent convent of the *Célestins*, and of their church, which, next to that of St. Denis, contained a greater number of tombs of illustrious personages than any in Paris. It was particularly celebrated for the chapelle d'Orléans, which was appropriated to the remains of the brother of Charles VI. and his descendants. The buildings are now converted into barracks of the Municipal Guards. Most of the tombs of the chapel were transported by the patriotic architect, M. Lenoir, to the *Musée des Monuments Français*, rue des Petits Augustins, and two remarkable ones are at the Louvre in the *Musée de la Sculpture Moderne*. (1) This hitherto neglected portion of the capital is now improving fast; works are in progress, or projected, which will give a new and handsome frontage to the river.

At the corner of the rue St. Paul, No. 2 bis, are a few remains of the *Hôtel de St. Paul*, long a royal residence, the remainder is of comparatively late date, and is now occupied by a company for distributing through Paris the filtered water of the Seine. Strangers are admitted to view this establishment.

(1) During the demolition of part of the ancient church in May 1847, several tombs, were discovered at 10 feet below the surface, one of which was that of a daughter of King John of England, surnamed Lack-land.

Opposite the Célestins the suspension bridge, *Pont de Dammiette*, leads into the Isle St. Louis. (See page 318.)

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret, of the age of Henry IV. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by the hotels and buildings which Charles V., in 1360-5, purchased of several individuals, and formed into a royal palace, called the *Hôtel de St. Paul*, on account of its proximity to the church. The king inhabited the hotel of the Archbishop of Sens, at the western extremity; the Hôtel de St. Maur was occupied by his brothers. Within the enclosure were several places, the names of which may still be traced in some of the streets built on their site, such as the *Hôtel de Puteymuce*, and the buildings *de Beautreillis, des Lyons*, etc. This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the early part of the 16th century, the buildings, falling into decay, were alienated by the crown, and sold.

At the corner of the rue du Petit Muse, properly de Puteymuce, is a good specimen of the style of the age of Henry IV.

In the rue St. Antoine, No. 216, is

The VISITATION, a small church built by F. Mansard, in 1632, for the Dames de la Visitation.—The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. The entrance, elevated upon an estrade with lateral steps, is ornamented with two Corinthian columns. The interior is richly adorned with scroll work, wreaths of flowers, etc., but contains no pictures. It now belongs to Protestants of the Calvinistic persuasion, and service is performed by the pastors of the Oratoire in French, on Sundays and festivals, at 12½. The convent, destroyed during the Revolution, was very extensive.

Proceeding down the rue St. Antoine, the stranger will find, at No. 143, the

HÔTEL DE SULLY.—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in good preservation, and its court, which is large, is richly adorned with sculpture.

Farther down, on the southern side of the same street, is

ST. PAUL ET ST. LOUIS, 3d district church of 7th arrondissement.—This church was begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. The magnificent front, elevated on a flight of steps, is 144 feet in elevation, and 72 feet in

breadth at the base ; it is decorated with three ranges of Corinthian and Composite columns, with their interspaces richly ornamented. The lower range of columns is surmounted by a circular pediment, the attic range having a triangular one. A clock by Lory and two niches adorn the intervals of the middle range. This structure is to be noticed for the profusion of ornament lavished on every part of its interior. It is cruciform, with chapels on each side of the nave, communicating with each other. Over the cross of the church rises a lofty dome, in the pendentives of which are sculptured figures of the four evangelists ; and, on the sides above, four figures in fresco of Charlemagne, Clovis, Robert, and St. Louis. A rich cornice and gallery surmount the Corinthian pilasters which stand in front of each pier. Arched galleries run around the nave, fronted with balustrades, and the vaults of the chapels and nave are covered with heavy scroll-work. Over the entrance is a fine organ ; and below, on brackets, St. Paul and St. Peter, in marble, by Legendre. This church was pillaged of all its riches at the Revolution ; but a profusion of marble is still to be seen on the high altar, and round the door-ways ; the rails, too, which separate the high altar from the nave, are of black and red marble. In the eastern transept, is the tomb of Bourdaloue, consisting of a black marble slab. On either side of the altar are two plaster statues by Bra, representing St. Paul and St. Peter. In the aisle will be remarked a fine Holy Family, and St. Louis bearing on a cushion the crown of thorns. Above the arches are two paintings, representing the Agony in the Garden, by Delacroix, and the Conversion of St. Paul, in the style of Moise Valentin. In the western aisle there are two more paintings : Moses and the brazen serpent, and Louis XIII. offering to St. Louis the dedication of the church. In the nave is a painting by Philip de Champagne, representing St. Isabella, sister of St. Louis. There are four frescos, by Decaisne, on the walls of the choir, representing saints. Beyond the church is the sacristy, containing some good paintings, portraits of the successive curés of the church ; and further on, is the chapel of the catechists, ending in a circular recess, painted in fresco by Valbrun, and representing Christ calling the children unto him ; it is unfinished, and not otherwise remarkable except for being painted on a ground rendered impenetrable to moisture by a new process invented by M. Chérot, who also composed the colours for the purpose, the wall being from its situation particularly subject to damp ; it has notwithstanding had no effect on the picture itself. The architect of this magnificent church was Father Derrand, a Jesuit.

By the side of St. Paul and St. Louis is the entrance to the

COLLÈGE ROYAL DE CHARLEMAGNE, 120, rue St. Antoine, the buildings of which formed the college of Jesuits founded in 1582. They are remarkable only for their great size, and are a prominent feature in the rue Charlemagne. The stranger should enter this street by the Passage Charlemagne, at No. 102, rue St. Antoine, which will lead him through the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, 22, rue Charlemagne, where local tradition places the site of a palace. An octagonal engaged tower of the time of Francis I. is still to be seen in a corner of the court, which has Ionic coupled pilasters running round, and some figures and ornaments indicate its former state.

From this street the visitor will go into the rue du Figuier, at the southern corner of which is the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France. It was erected in the 15th century, and formed part of the Hôtel St. Paul. The gateway, flanked by two overhanging peaked turrets, has a finely-groined roof. High up, to the left, the visitor will see an eight-pounder ball lodged in the old grey wall; underneath is "28th Juillet, 1830." The windows are curious; and there is a remarkable turret in the south-western corner of the court. By ascending the tourelle here, the visitor will find, at door No. 11, a curious narrow spiral staircase, leading to nearly the top of the highest turret. In many of the low-browed passages of the upper and lower floors of the building, are seen massive beams of oak. In the rue de l'Hôtel de Ville, to the left, is another projecting turret, with quaintly-ornamented windows, and a walled-up Gothic archway. This hotel, a model of a noble mansion of the epoch of its erection, is still in good preservation.

The rue de Jouy, which, at No. 9, contains a specimen of the architectural genius of Mansard in the Hôtel d'Aumont, will lead the visitor by rues St. Antoine and Pourtour St. Gervais to

ST. GERVAIS, 2d district church of 9th arrondissement.—There is much difficulty in ascertaining the date of this church. An inscription, placed under the first arch on entering the northern aisle of the choir, states that it was dedicated in the year 1420; but this is at variance with the style of any part of the existing edifice, all the details and the general analogies of which show it to be of the 16th century. On the other hand, the date 1581, assigned for some enlargements that took place in that century, seems almost too late. It is probable that the church was dedicated before the walls were raised, that the building was afterwards suspended, and that it was resumed in the 16th century, according to the style of that epoch. Over the northern aisle of the choir rises a tower about 130 feet high, the lower part of which is of ancient, the upper of modern, construction;

the latter is excessively bold. The western front of St. Gervais was begun in 1616, Louis XIII. laying the first stone. The lower range has coupled Doric columns, surmounted by a triangular pediment. Above is a range of coupled Ionic columns, having a Saxon window between them. The attic range is Corinthian, crowned with a circular pediment. All the columns are fluted. The rest of the church is Gothic, and cruciform, with single aisles entirely surrounding it; the transepts are not deep, and have galleries of a later date erected in them. There is no triforium gallery, and the clerestory windows occupy the whole pointed arch. The mouldings are all open, and in many cases intersecting; while the tracery of most of the windows is of late date, and of feeble design. The imposts of the shafts and piers are in all cases discontinuous; the vaulting-ribs springing from the sides without capitals, and sometimes descending half way down, are complicated, and the exterior flying buttresses are double, having the lower arch surmounted by a series of smaller ones. Some of the chapels that surround the nave and choir communicate with each other by archways, and thus give the effect of a double aisle. Some fine pendant bosses will be remarked in the vaults of the transepts. The Chapelle des Trépassés contains a curious picture of the Deliverance of Souls from Purgatory at the intercession of St. Gervais; it is probably an Italian picture, of the 17th century, and has been copied for the Eglise St. Merri. In the Chapel of Ste. Catherine is the statue of that saint by Courtot, in marble, and a painting, by Vibert, of the Virgin blessing France. The south transept forms the Chapel of the Holy Ghost; in it is a good altar-piece, of the Tongues of Fire, at the feast of Pentecost, also St. Ambrose refusing entrance to Theodosius, by Couder. In the following is a fine Ecce Homo, by Rouget, and Christ giving St. Peter the Keys, by Jonquières. The second chapel is remarkable for a fine Decapitation of St. John the Baptist, in the style of Guercino. In the next chapel, of Ste. Geneviève, is a Jesus, with Martha and Mary, by Philippe de Champagne. This is an excellent picture. In the next, in a large and irregularly-shaped chapel, is the monument of Chancellor Letellier, a sarcophagus of black marble, supported by white marble colossal heads. At the ends are beautiful full-sized figures of Religion and Fortitude; on the sarcophagus the chancellor reclines, with a genius weeping at his feet; it was erected shortly after his death in 1685. There is also a spirited plaster Descent from the Cross, and the Good Samaritan, painted by Forestier. The Lady chapel behind the apse of the choir is the most beautiful in Paris; the vaulting ribs of its roof unite in two different points; from the first of which they

descend in a clustered pendant, and from the other in an elaborate open-worked crown, a chef-d'œuvre both in design and workmanship. Around it is an inscription, partly ancient, thus: *parfaite en l'an 1417, peinte en 1842*. The three front windows to the east are filled with some very rich specimens of stained glass by the celebrated Pinaigrier, representing the histories of St. Anne and the Virgin; the two lateral ones are modern, of the manufacture of Choisy. A splendid Gothic altar of modern execution, adorned with a statue of the Virgin, and four smaller statues of the Evangelists, face the entrance. The decoration of the chapel is the conjoint work of Messrs. Ballard, architect, and Delorme, painter; 14 oil paintings on the walls are by the latter; those in the nave of the chapel represent the epochs of happiness of the Virgin's life; the Annunciation, Visitation, Maternity, and Assumption; the last but one represents the Virgin eying with the strongest expression of maternal love the infant Jesus asleep before her, a very superior picture. In the sanctuary of the chapel are the eight Christian virtues, Resignation, Force, Repentance, Justice, Charity, Hope, Truth, and Humility. In the vestibule of the north-western entrance is a large painting by Heim, the Captivity of St. Peter; and an ancient sculptured marble shrine on the wall adjoining. In the next chapel is a colossal Mater Dolorosa in plaster, with two angels in prayer. Near the sacristy door is another large and fine painting of the Deliverance from Purgatory by the intercession of the Virgin; and in the sacristy, a fine Annunciation. In the north transept is the Martyrdom of Ste. Juliette and her son St. Cyr, by Heim; also a picture by Albert Durer, of the nine sufferings of Christ, dated 1500; and in the next chapel of the nave, is Christ at the Ruler's House, a good picture of the French school. We may also remark the Martyrdom of Ste. Apolline in the same aisle. The altar of St. Philomène in the next chapel is remarkable for its architecture. In the Chapelle des Fonts is a well-executed model in wood of the western front of the church, serving as an altar-piece. This chapel has had the ribs of its groins recently painted and gilt; and in the window are St. John the Baptist and St. Nicholas in stained glass bearing the date 1620. Most of the windows indeed are valuable for similar decorations. Around the pulpit are statues of the four Evangelists, of oak. There is a fine organ in this church, and the services are performed here with great solemnity. It is one of the most interesting churches of Paris; and Paul Scarron, husband of Mme. de Maintenon, Philippe de Champagne, with many other distinguished persons, were buried within its walls. (1)

(1) Numerous tombs were uncovered in May 1847, during the progress of works executed to lower the soil of the rue François Miron, near

From this a few steps will lead the visitor to the
HÔTEL DE VILLE, Place de Grève.—The place where the *corps de ville*, or municipality of Paris, assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère, west of the Grand Châtelet. Under the name of *Parlour aux Bourgeois* it was next removed to the neighbourhood of the Place St. Michel and rue St. Jacques. This proving insufficient in course of time, in 1527 the municipality purchased, for 2880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently a royal residence. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, until 1549, when Dominic Boccadoro di Cortona, an Italian architect, presenting a new plan to Henry II., the building was proceeded with. The key-stone of a vault in the left portico of the central court bears an inscription stating that Marinus de la Vallée undertook the continuation of it in 1606, and finished it in 1628. During the war of the Fronde, and still more during the Revolution, the edifice was much damaged, particularly in the ornamental parts; it was, however, preserved from further dilapidation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. Other buildings were added to it, and the hospital and church of St. Esprit, with the church of St. Jean-en-Grève, were pulled down or incorporated in it.—*Exterior.* The Hôtel de Ville in 1628 consisted of a large building having its western front towards the Place de Grève, with two elevated pavilions at the northern and southern extremities, each flanked by a fine square overhanging tower; the other buildings enclosed a small court in the centre. The architecture displayed in this beautiful edifice is that which prevailed in Italy during the 16th century, and which is known in France as *la Renaissance des Arts*. Each pavilion is erected over a wide archway, one of which served as a street; a range of windows with pediments, between small Corinthian columns, lights the ground floor; above is a long range of plainer windows and canopied niches, while a rich balustrade surmounts the lofty roof pierced with dormer windows. In the centre of the roof rises a turreted belfry; and high chimneys flank the roofs of the main St. Gervais. Some of them were in plaster, and of the period of the 15th or 16th century, others in stone, and of a much more ancient date. Amongst the latter the coffin of a woman is in perfect preservation.

THE HISTORY OF THE

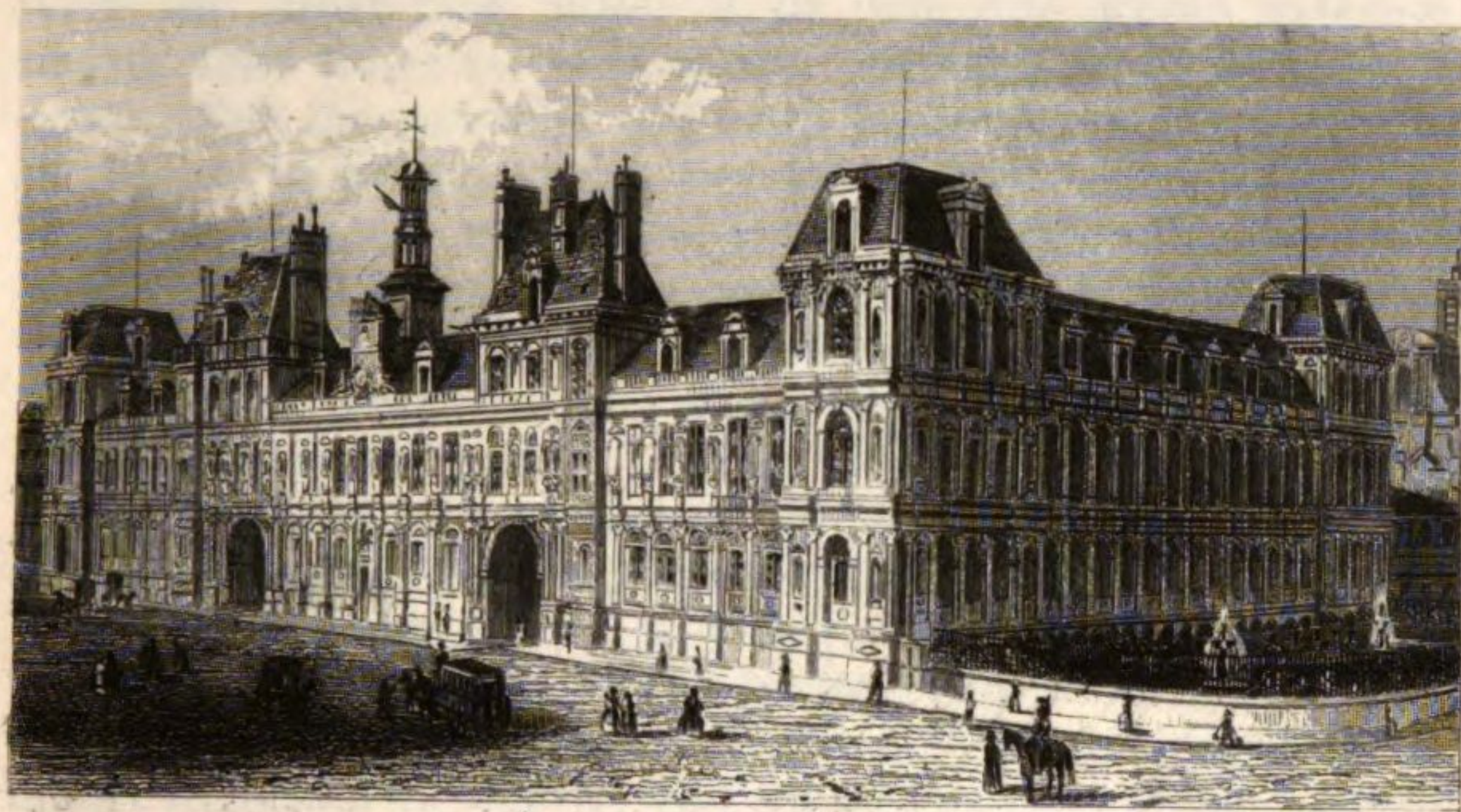
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The Hôtel de Ville was the scene of the
... place where the
... assembled under the
... In the earliest
... were held in a house
... situated in the Valley de
... Under the name of
... was near removed to the neigh-
... of the Place de l'Hotel and rue St. Jacques. The
... in 1527 the municipality
... the *Maître de la Grève* in
... formerly belonged to Philip
... a royal residence. Upon the site
... the Hôtel de Ville was
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... In the centre of the roof rises a large
... the roof of the main
... of the period of the 16th
... and of a much more ancient date.
... in perfect preservation.



HÔTEL DE VILLE.



PALAIS DE JUSTICE.



PONT NEUF.

body and of the pavilions. At present this front, continued with the other new buildings in 1838 (the whole exterior, nearly four times as large as the old one, being finished in 1841), (1) is increased by two main bodies more, flanked with pavilions, in keeping with the old portion, so as to form an immense isolated quadrangle, of the same style of architecture as the original throughout. The total expense of these buildings, still partly unfinished, amounts to upwards of 14,860,000 fr. The general feature displayed on the principal and the other fronts is the engaged Corinthian column, alternating with either windows or niches. In the former, facing the Place de Grève, are 28 statues, representing Frochot, Bailly, Turgot, Lépée, Rollin, Molé, J. Aubry, Robert Estienne, Miron, G. Budé, Laillier, de Viole, Juvénal des Ursins, Sully, St. Landry, Aubriot, Boylaux, J. Goujon, P. Lescot, Goslin, Philibert Delorme, Vacquerie, Vincent de Paule, Lesueur, Lebrun, Mansard, Voyer d'Argenson, and Perronet. The ornaments are exquisitely sculptured, and its effect as a monument of the epoch is very grand. Over the smaller door-way in the centre is a bronze equestrian bas-relief of Henry IV., which replaces one destroyed during the Revolution; and in the centre of the roof is a valuable clock by Lepaute, which is lighted at night. The northern and southern façades are flanked by the extreme pavilions of the principal and eastern fronts, and display 14 engaged Corinthian columns each, with arched windows between. Above the attics are 12 allegorical statues on each side, representing Justice, Commerce, etc. The eastern façade has four pavilions, the central body between adorned with 14 detached Corinthian columns. Here are 18 statues more along the attic; the two intermediate pavilions have noble entrances, the vestibules of which are Doric.—*Courts.* There are three interior courts; the central and most ancient one is approached from the western front by a flight of steps; an arched Ionic portico presenting some architectural irregularities, runs around it; in its centre is a fine full length bronze statue of Louis XIV., by Coysevox. The upper story has engaged Composite columns. Around the frieze of this court were marble

(1) Count Rambuteau, in a late report to the municipality, notices, in terms of laudable pride, the rapidity with which the new buildings of the Hôtel de Ville were constructed, remarking that, while eighty years hardly sufficed to erect the old house, three were sufficient to terminate the new; and that, too, at a moment when other public works were in progress in all parts of the capital. It had been vaunted that the Hôtel des Invalides was finished in seven years by Louis XIV., a despotic sovereign, with the whole resources of the kingdom at his command, and at a time when no workman *dared* to labour at any private building till the public (or rather royal) edifices were first supplied.

tablets, inscribed with the principal events of the life of Louis XIV. from 1659 to 1689, and circular compartments in the spandrils of the arches were charged with the bas-relief portraits of several prévôts des marchands, now effaced. The lucarnes of this court are very beautiful and light, and have lately been carefully repaired. The western corners of the court are flanked by two engaged circular lowers ending in lucarnes similar to the rest. A staircase to the left descends into the northern court, which, as well as the southern one, is adorned with engaged columns of the Corinthian and Composite orders, resting upon pedestals. Opposite to the principal entrance a flight of steps descends into a spacious vestibule with four Doric columns around its centre, giving access likewise to the lateral courts. —*Interior.* From the last-mentioned vestibule two superb staircases, in the Palladian style, graced with Ionic columns supporting the arches, and enriched in every part with sculpture so gorgeous and complicated as to baffle description, extend right and left to the antechambers of the *Salle de Danse*, an immense saloon, embracing the whole length of the central body of the eastern façade, and receiving light from 13 lofty arched windows, each surmounted by a semicircular one. Detached Corinthian columns, fluted throughout, adorn the sides; the extremities open by three arches into recesses surmounted by the orchestras. Beyond these three folding doors communicate at either end with the two extreme saloons, adorned with Corinthian pilasters, and receiving access through the antechambers on the other side. The ceiling of the *Salle de Danse* is flat, divided into sculptured compartments, and coved around. The decoration, as far as can at present be ascertained, will consist in frescos on the spandrils between the arches intersecting the coves, and in the gilding of the compartments of the ceiling, and the Corinthian capitals and bases of the columns. The ceilings of the antechambers are flat, ending in cornices supported by consoles, between which are the heads of the Prévôts des Marchands, ending with Trudaine, 1722. On the ground-floor, and occupying the same length, is the *Salle St. Jean*, with detached Doric columns fronting pilasters to match, and supporting an elliptical roof. Various chambers and corridors communicate with the courts and the pavilions, which are occupied by the octroi, municipal, and other public offices. Returning to the central court, the visitor will ascend the southern staircase, with an elliptical vault sculptured in graceful compartments, and which will lead him to the landing-place on the first story, remarkable for a curiously ribbed vault, a monument of the age of Henry II. A similar one has been constructed on the landing-place of the second story,

and the style of the staircase has been maintained up to the attic gallery on the 3d story, where the ceiling is in oaken compartments on a blue ground, entirely disagreeing with the taste of the edifice. The landing-place on the first story leads through a door opposite the staircase to the *Salle des Huissiers*, or *Grande Salle*, or *Salle du Trône*, occupying the whole length of the central portion of the building, a most magnificent apartment. The fire-places are vast, and are ornamented with recumbent figures in white marble, of the same date as the staircase. At the northern extremity is a full-length picture of the present king. The ceiling, divided into square compartments, is adorned with armorial bearings and escutcheons. The most interesting recollections are connected with this fine monument of the 16th century, which from the time of its erection has witnessed many of the most important political acts of the revolutions with which France has been visited. The room where Robespierre held his council, and where he attempted to destroy himself, is shown, as well as the window where General Lafayette embraced Louis Philippe, and presented him to the people in 1830. It is the central one of the *Grande Salle*, and is the same window from whence Louis XVI. spoke to the populace with the cap of liberty on his head. All the revolutions of France have been in some way associated with this historical room, or with the fatal "Place de Grève" beneath. Returning to the same landing-place, a corridor to the right of the staircase leads to the *Salle du Conseil*, an elegant chamber, 66 feet by 37, with blue and gold hangings. The 44 members of the council hold their sittings here. From the same staircase, to the right on ascending, an Ionic gallery looking into the southern court leads to the landing-place of the principal staircase of the River front, having three flights of steps, supported by Ionic columns, and ornamented with bas-reliefs of MM. Debau and Briou. It leads to the apartments of the Prefect. First is an antechamber with gilt leather hangings, in imitation of the furniture of Italy and Flanders of past centuries; in an aperture of the wall is a speaking-tube communicating with the servants' hall below. Next is the *Salle d'Introduction*; its frieze is painted in arabesques by Court, and is remarkable for a bronze statue by Bosio (1687) of Henry IV. in his youth, and an equestrian one of the same, a copy of that on the Pont Neuf, by Lemot (1818) likewise in bronze. Next comes the *Salle de Jeu*, adorned with blue silk hangings and a richly gilt and painted ceiling and frieze. Opposite the windows are two full-length portraits of the present king and queen, by Winterhalter. In the middle window is a model of the different strata found in digging the Artesian well of Grenelle, in the

proportion of 1 to 1000. This leads to the *Salle de Bal*, a magnificent saloon, 70 feet by 40, and 22 feet in height, trisected by two rows of three lofty arches each, and furnished in a style of the most luxurious splendour. (1) It is of the Corinthian order, with gilt capitals and cornice; the central ceiling ornamented with a large allegorical painting by Hesse, representing Paris surrounded by the Muses and the attributes of art; in the back-ground is an assembly of the most eminent men of France. In the first section of this splendid chamber the compartments of the ceiling are charged with the signs of the Zodiac, and allegories of Night and Day. The grounds of the arches of the doors are painted with medallions, severally representing Francis I. and Henry IV. The ceiling of the extreme section has the compartments of the ceiling painted with genii holding scrolls with the names of the most famous artists known; the medallions over the doors here contain Louis XIV. and Louis Philippe. The walls are painted in elaborate arabesques, these and the other subjects mentioned being the work of Picot. Beyond the ball-room is that for refreshments, called the *Salon de Café*, a charming room, with a sculptured marble chimney-piece, and hung with yellow silk, embroidered in white. To it succeeds a spacious dining-room, with an ornamented frieze, containing subjects appertaining to the chase, the fisheries, etc. Underneath are the spacious kitchens, sufficient to provide a banquet for a thousand guests. Much praise is due to the City architects, Messrs. Godde and Lesueur, who have united in this building all that is required for the convenience of the public offices, (2) with a suite of state apartments worthy of a royal residence. When the Hôtel de Ville will be completed, it will contain upwards of 500 statues, busts, and medallions. For tickets to view the apartments address a letter to *M. le Préfet de la Seine* at the Hotel de Ville.

On the fourth story of the north-east side of the Hôtel de Ville the *Bibliothèque de la Ville* has been established since June 18, 1847. It occupies three rooms, including the reading-room, and three galleries, the largest of which is 120 feet long. It is rich in scientific and commercial works; it possesses costly foreign publications, and works on the municipal history of the cities of France. The only manuscripts it contains are 300 volumes of the registers of the parliament of Paris. The total

(1) During the winter season the Prefect of the Seine gives about eight most splendid balls on Saturdays: invitations are not of easy attainment except to foreigners of distinction, or to those who may be presented by the ambassador, or introduced by some persons who are already admitted.

(2) The public offices occupy 171 rooms. The number of clerks employed is 418.

number of volumes is above 60,000. The entrance is by the rue Lobau; it is open daily, from 10 to 3, except on holidays, and during the vacation from Aug. 15 to Oct. 1.

THE PLACE DE GRÈVE is celebrated as having been the scene of most of the public "deeds of blood" that have occurred in the capital. Its pavement has been stained with the blood of the victims of all revolutions, as well as of criminals who have fallen by the hand of justice: executions have of late, however, been discontinued here. Great improvements in the architectural appearance of this place have been effected by the extension of the Hôtel de Ville, the demolition of houses and widening of the quay. In the north-west corner of it may still be perceived one of those turrets formerly so numerous in Paris.

THE PONT D'ARCOLE, which leads from the Place de Grève to the Ile de la Cité, is a small suspension toll-bridge for foot-passengers only. It was erected after the designs and under the direction of M. Duvergier, and was opened on the 21st of December, 1828. Its length is 106 yards, and its breadth 5. The chains pass over a small archway of masonry, erected in the middle of the river. This bridge was the scene of a sanguinary conflict between the Royal Guards and the people in 1830. It derived its present name from a young man, who, heading the people in their advance upon it with a flag in his hand, was killed under the archway in the middle; and from his name being Arcole, added to the similarity of this trait of courage to one displayed by Napoleon at Arcola, the present appellation arose.

TENTH ARRONDISSEMENT.

This being one of the most extensive arrondissements of the capital, and full of interesting objects, a division has been adopted which will be found convenient. All that part west of the rue du Bac will be described first.

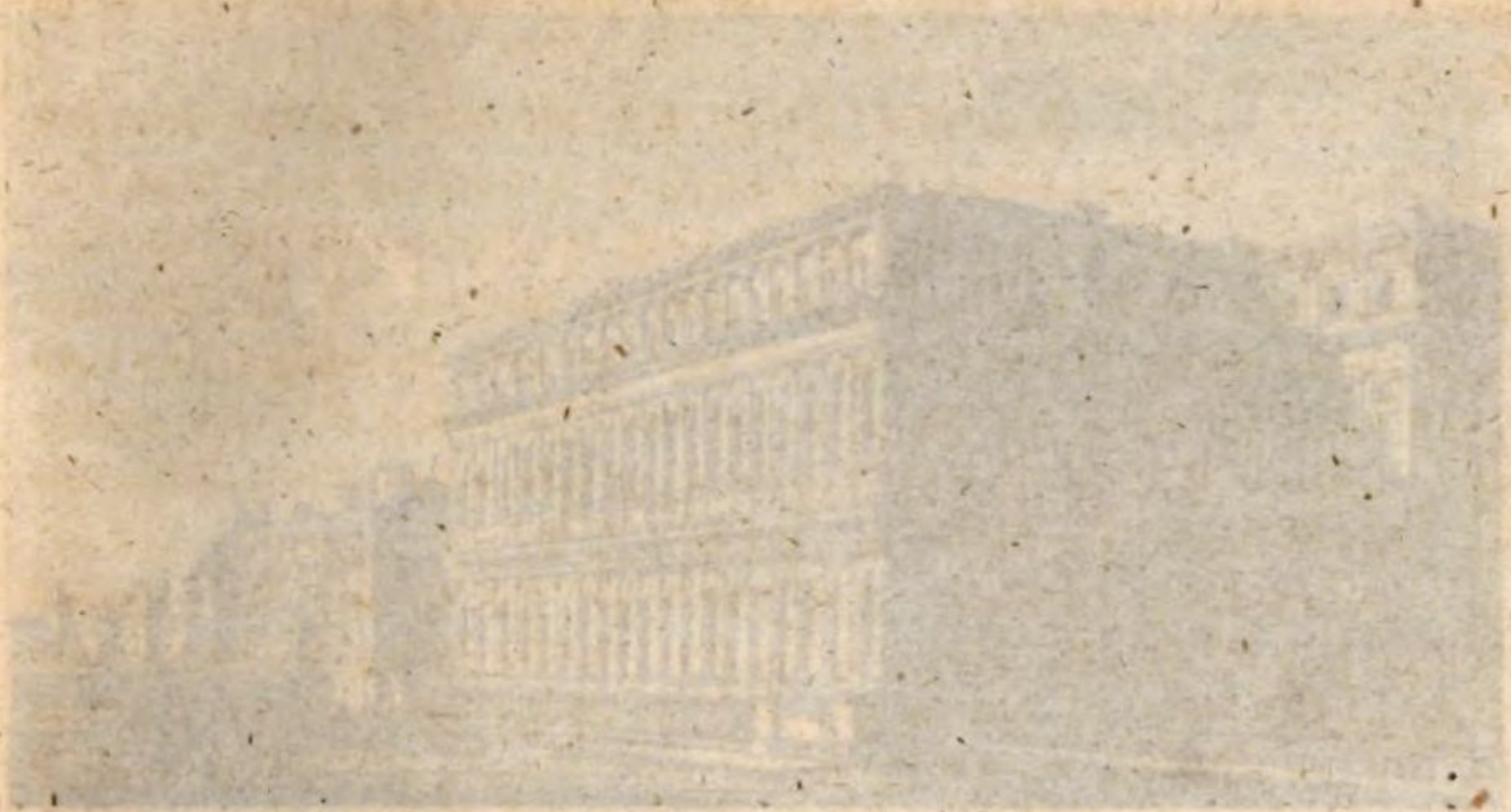
The visitor, after traversing the place du Carrousel, or the Gardens of the Tuileries, will pass over

The PONT ROYAL, built in 1684 by an Italian Dominican friar named *Frère Romain*, who laid the foundations and erected the arches. The designs were by G. and J. H. Mansard. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), from which the rue du Bac derives its name. Upon one of the western piers is a scale divided into mètres and décimètres, to show the height of the river. This bridge com-

mands a fine view of Paris, both up and down the course of the Seine.

The first object that will strike the stranger, after leaving this bridge, will be the *Hôtel Praslin*, a magnificent mansion with a terrace towards the quay, but having its entrance and front in the rue de Lille, No. 54. This is one of the largest and most sumptuous of the residences of the old nobility. Next to it is a large barrack for cavalry, formerly the *Hôtel des Gardes-du-Corps*. It was built under the reign of Napoleon, and has the appearance of a factory. Beyond it is the

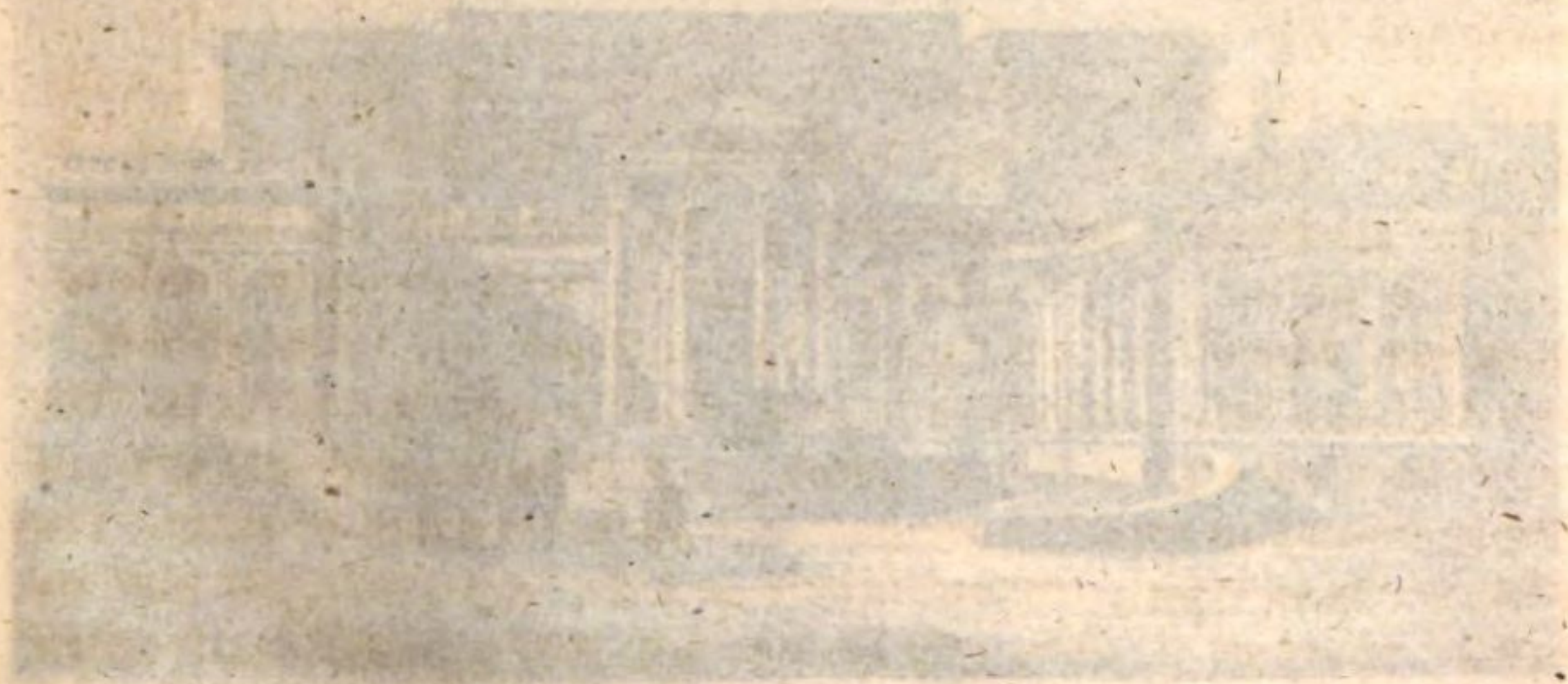
PALAIS DU QUAI D'ORSAY.—This magnificent edifice was begun during the administration of M. de Champagny, Duke de Cadore, in the time of Napoleon. It was not, however, continued till the beginning of 1830, when Charles X. intended it as a palace for the exhibition of the productions of French industry. The revolution suspended for a time its execution, which has at length been completed by M. Lecorday, under the direction of government. This edifice consists of a vast court, surrounded by four magnificent piles of building, and two wings, enclosing two smaller courts. Towards the river the grand front presents a long line of windows formed by 19 arches separated by engaged Tuscan columns, above which is a series of the Ionic order, and over this a mixed Corinthian attic, crowned with an elaborate battlement. The lower story is flanked at both ends by a balustraded platform laid out as a garden. An iron railing encloses this front. The front facing the rue de Lille differs from it only in being flanked with two pavilions, connected by a wing resting upon an arcaded ground story. The central court is surrounded by a double series of arcades with Doric and Ionic pilasters, and galleries above, the ceilings of which are painted to represent panelling in different kinds of wood richly gilt. There are four staircases, of Doric design, one at each corner of the court; that which is entered from a vestibule on the left is richly ornamented with sculptured ceilings, panelled walls, etc. This *escalier d'honneur* is magnificent in construction and splendid in decoration, but looks somewhat heavy upon the whole. In the principal court, below the galleries, the frieze is inlaid with various coloured marbles. The chief entrance is in the rue de Lille; the side courts have also gateways leading to the adjacent streets. The only part of the interior visible to the curious is the ground floor facing the river, appropriated to the council of state. The stranger is first introduced into the *Salle d'Attente*, an elegant square apartment, in which four rich Doric columns with spiral flutes and cablings sustain a balustrade opening into a vestibule of the upper story, lit by a skylight. From this, the first



PALACE OF THE GUAYMORAY



PALACE OF THE GUAYMORAY



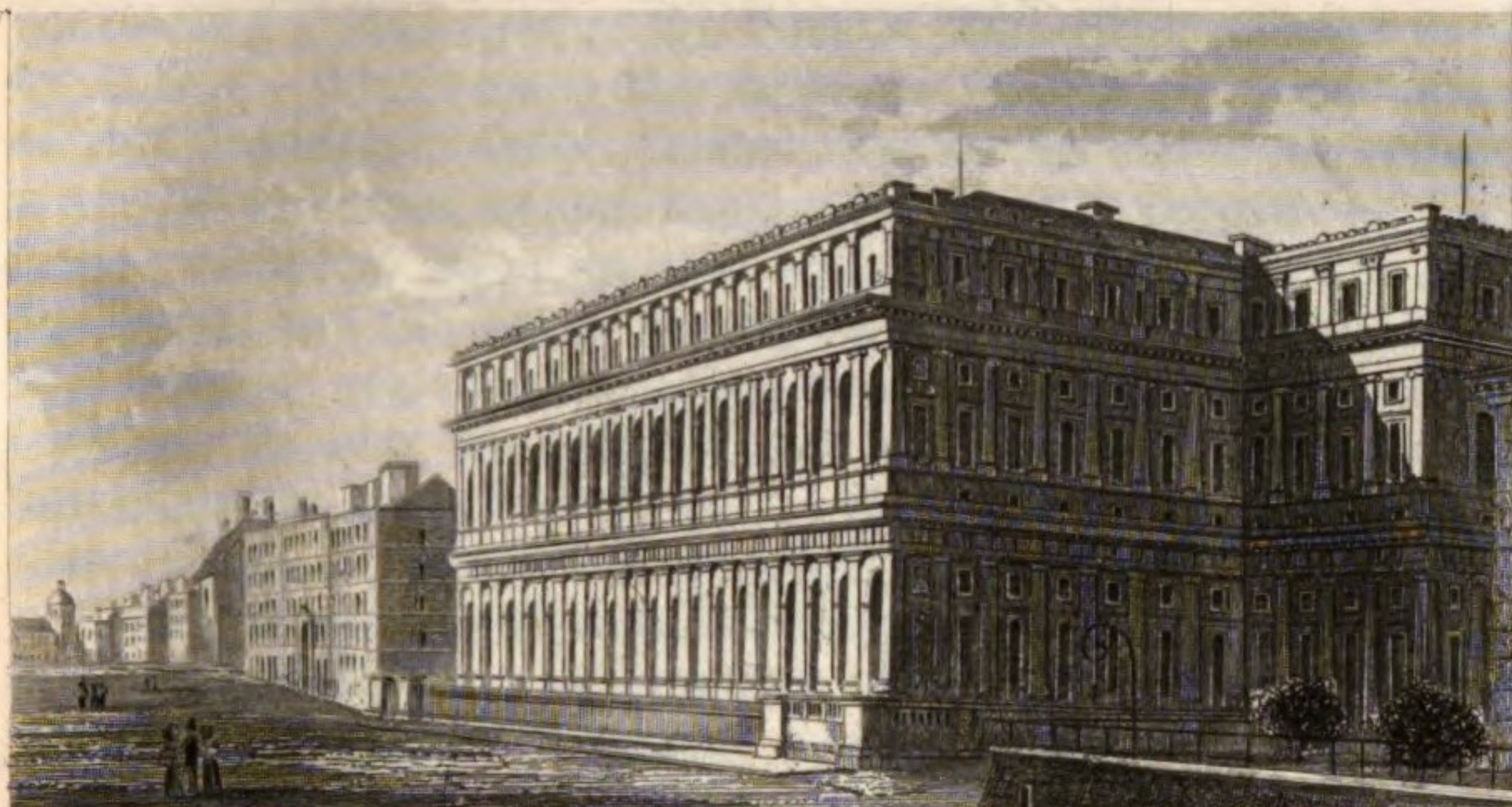
PALACE OF THE GUAYMORAY

to the river, both up and down the course of

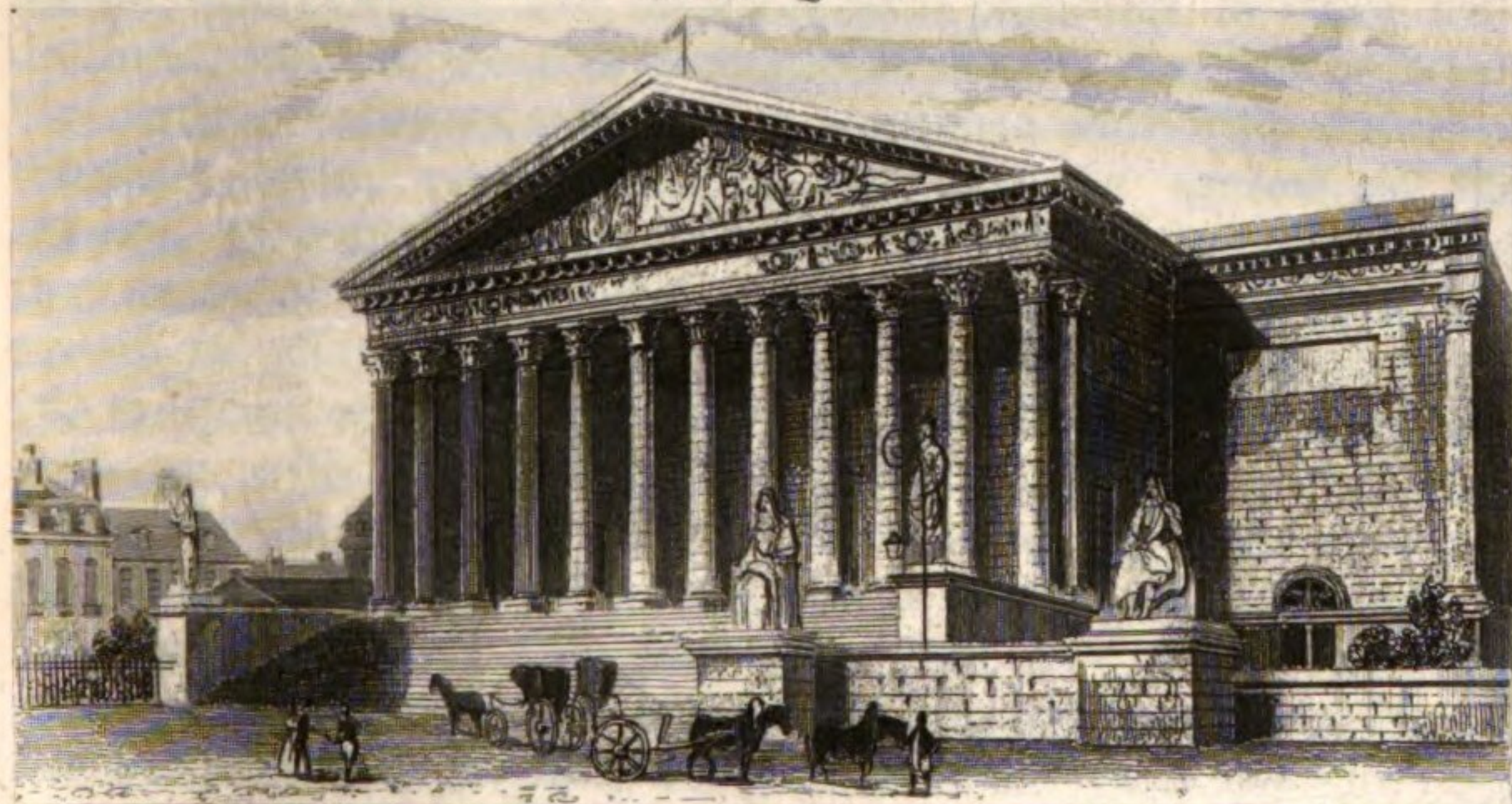
the river, that will strike the stranger, after leaving the river, as the *Hôtel Prestin*, a magnificent mansion, built towards the quay, but having its entrance and front on the rue de Lille, No. 54. This is one of the largest and most magnificent of the residences of the old nobility. Next to it is a large barracks for cavalry, formerly the *Hôtel des Gardes*. It was built under the reign of Napoleon, and has the appearance of a factory. Beyond it is the

Hôtel de la Paix.—This magnificent edifice was begun during the administration of M. de Champagny, Duke de Cadix, in the time of Napoleon. It was not, however, completed until the year 1800, when Charles X. intended it as a residence for the king, and the decorations of French industry. The revolution interrupted its execution, which has at length been completed by A. Lenoir, under the direction of government. The edifice consists of a vast court, surrounded by four magnificent wings, and two wings, enclosing two smaller courts. Towards the river the grand front presents a long line of windows formed by 18 arches separated by engaged Tuscan columns, above which is a series of the Ionic order, and over the whole a pediment crowned with an entablature. The lower story is flanked at both ends by a large platform, and set as a garden. In front of the edifice is a large square, the front facing the rue de Lille. The edifice is built with two stories, and is situated upon an elevated ground. The central court is surrounded by a double series of arcades with Doric and Ionic columns, and galleries, above, the ceilings of which are painted to represent painting in different kinds of wood, richly gilt. There are four staircases, of Doric design, one at each corner of the court; that which is entered from the vestibule on the left is richly ornamented with sculptures, paintings, gilded walls, etc. This staircase is named after the king in construction and splendid in decoration, but somewhat heavy upon the whole. In the principal court, in the galleries, the frieze is filled with various subjects. The chief entrance is in the rue de Lille, the edifice has also gateways leading to the adjacent streets. The interior of the building visible to the curious is the grand staircase, the river, appropriated to the council of state. A large hall introduced into the Salle d'Assemblée, an immense hall, in which four rich Doric columns with capitals of the same order support a balustrade opening into a room on the upper story, lit by a skylight. From this, the

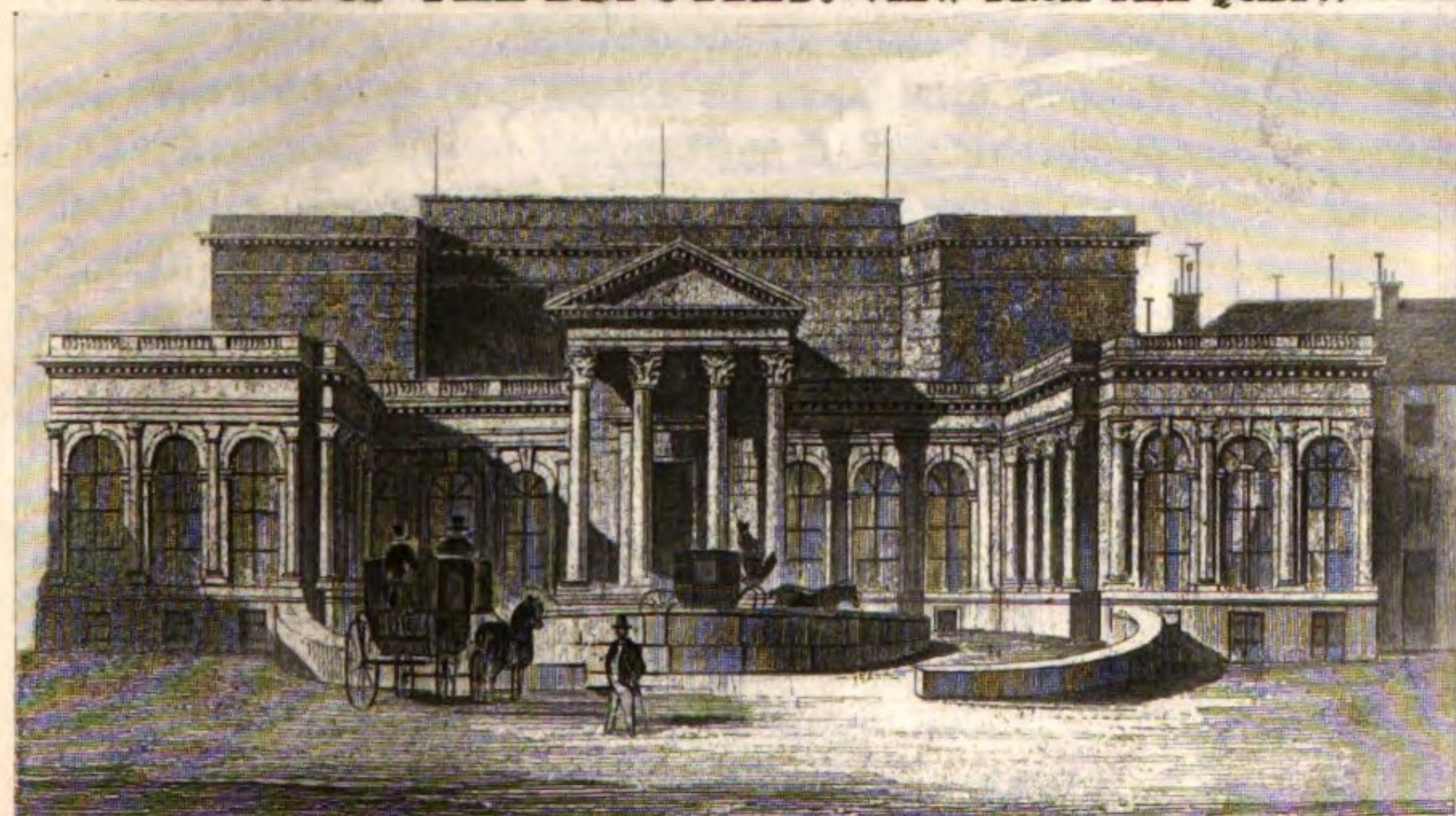
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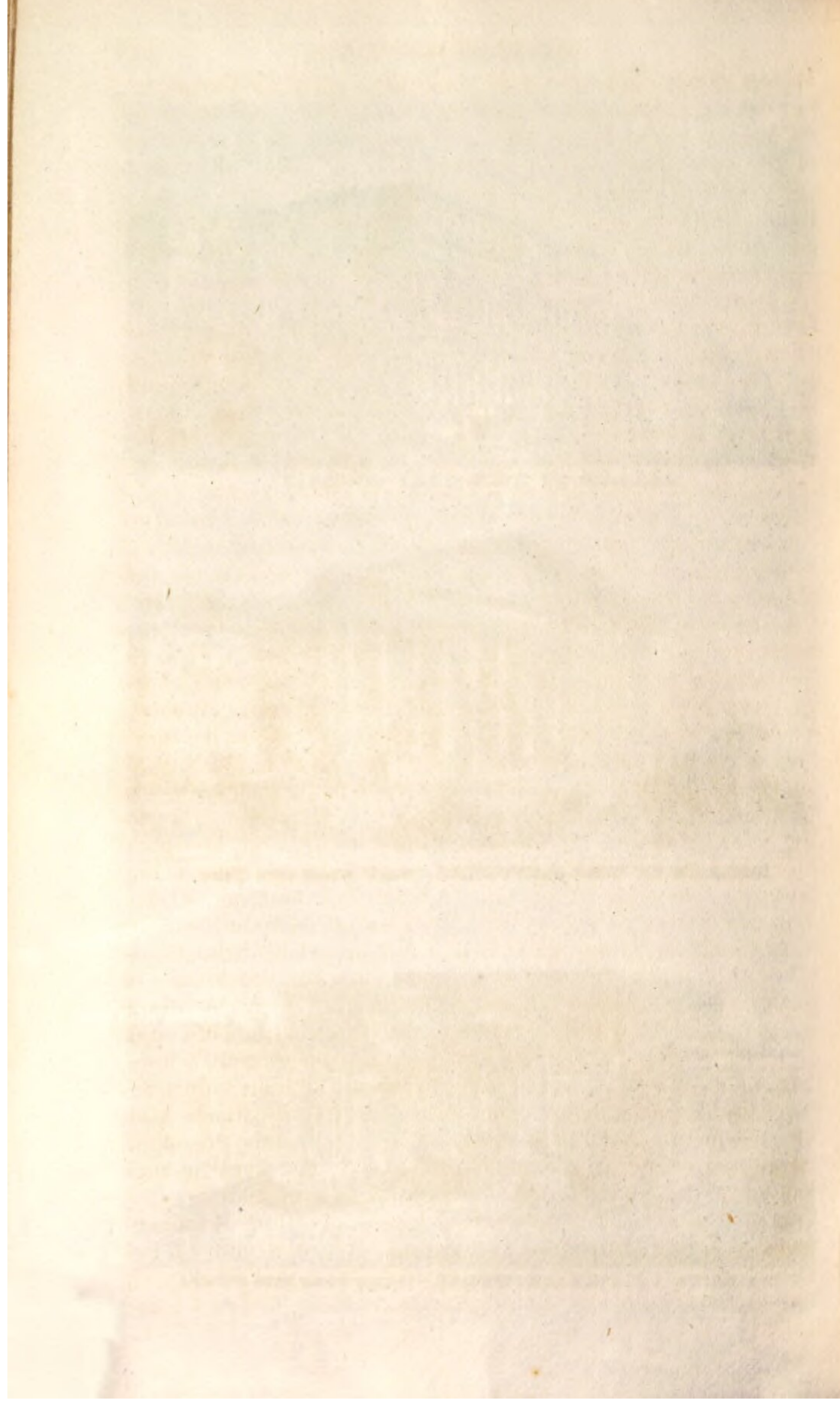
PALACE OF THE QUAY D'ORSAY.



PALACE OF THE DEPUTIES. (VIEW FROM THE QUAY.)



PALACE OF THE DEPUTIES. (VIEW FROM THE COURT.)



saloon worthy of notice is the *Salle du Comité du Commerce*, containing a fine view of the Port of Marseilles, painted in oil by Isabey. Next comes the *Salle du Comité du Contentieux*, of the Corinthian order, remarkable for an elaborate ceiling, with tie and cross beams supported by gilt caryatides. Two large paintings, opposite the windows, represent, the first, Justinian, and the other Moses, by Marigny. On each side of the entrance are two more, the one, Solon dictating his laws, by Dom Papety, the other Numa and Egeria, by Murat. An antechamber leads from hence to the *Salle des Séances Administratives*, a saloon of extraordinary splendor, decorated with 20 Corinthian columns, of white marble, with gilt capitals, and portraits of Turgot, Richelieu, Colbert, d'Aguesseau, Suger, Cambacerès, Sully, l'Hôpital, Portalis, and Vauban, by the best living masters. The coved ceiling is richly gilt in compartments, and contains five emblematical paintings in large medallions, and two more in rectangular spaces. A recess between the central columns contains an immense monolith statue of white marble, representing Louis Philippe seated on the throne, by Jalay. Before it is the chair of the President, and the desks of the councillors are disposed around. Over the recess are painted two angels holding the Charter of 1830. In the tympan of the arches intersecting the coves, are 13 medallions, with portraits of Mathieu Dumas, Fourcroy, Boulay de la Meurthe, St. Jean d'Angely, Fermon, Bigot de Préameneu, Cuvier, Jaubert, Treilhard, Dessoles, Merlin, Louis, and Mounier. The *Salle du Comité de l'Intérieur*, remarkable for four Corinthian columns of granite, and otherwise similar to the *Salle du Contentieux*, contains portraits of Louis Philippe, by Signol, and Napoleon, by Flandrin, and gives access to the *Salle du Comité de Législation*, in which is a painting by Gassies, representing the arrest of President Brisson in the time of the League. From hence the visitor proceeds through another salle d'attente, similar to the former, to the *Salle des Séances Judiciaires*, of Doric architecture, in which, besides a full-length picture of Louis Philippe, and the portraits of Count Simeon, and Gen. Allain, by Lemaire, are three more paintings, two by Thomas, representing President Mathieu Molé pacifying the Parisian people, and President Harlay attacked at Blois. The third painting, by Delaroche, represents President Duranti of Toulouse assassinated in a convent where he had fled for safety. In the upper story is the Hall of Audience for the Court of Accounts, with a most elaborate ceiling of timberwork, a portrait of Louis Philippe, and others of four of the most eminent Presidents of the Court. It will shortly receive three grand historical paintings, representing St. Louis esta-

blishing the Cour des Comptes at Paris; the Cour des Comptes reinstated by Napoleon, and the Publication of the Report to the King. In the compartments of the ceiling are paintings representing the Arts, Sciences, and Agriculture. The principal staircase leading to this Chamber is receiving paintings by the hand of M. Chasseriau. The first floor, affording space for several apartments of vast size, is spoiled by a succession of moderately-sized dwelling-rooms, and the remainder of the building is cut up into small rooms, entresols, and cabinets. This edifice cost upwards of 12 millions. For permission to view the interior apply at the porter's lodge between 3 and half-past 4 o'clock.

The visitor will find to the west, in the rue de Lille, the

HÔTEL DE LA LÉGION D'HONNEUR.—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch flanked by double rows of Ionic columns on either side, and two figures of Fame, in bas-relief, occupy the spandrils. On the side of the arch are peristyles leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs. A peristyle ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with six Corinthian columns, forming a portico, under which is the entrance to the vestibule. On the front is the inscription—**HONNEUR ET PATRIE**. In the centre of the front towards the Quai d'Orsay is a circular projection with columns, which support a balustrade crowned by six statues. The interior is decorated with elegance, and the principal saloon, in the form of a rotunda, 40 feet in diameter, looks on the river. The Prince de Salm having been beheaded in 1793, his hotel was disposed of by lottery, and a journeyman hair-dresser obtained the winning number. In 1803 the hotel was devoted to its present purpose. It is inhabited by the Grand Chancellor of the Order. (See page 44.)

The visitor will emerge from the rue de Lille, on the quay, in front of the Chamber of Deputies, and the

PONT DE LA CONCORDE.—Till the erection of this bridge, the Faubourg St. Germain and the Faubourg St. Honoré were not connected, except by the Pont Royal, and a ferry opposite the Hôtel des Invalides. In 1786, the sum of 1,200,000 livres was appropriated, and the construction of the bridge, begun in 1787, was finished in 1790. It consists of five elliptical arches of unequal dimensions; the total length of the bridge is 461 feet, its breadth is 61 feet. The piers are ornamented with three-quarter Doric columns and a cornice, above which the parapet is formed by a balustrade, divided by plinths, on which

were marble statues, now removed to Versailles. It is intended, however, to adorn the plinths at the extremities with four colossal statues of Agriculture, Commerce, Industry, and Navigation. One of the piers bears a vertical scale of 29 $\frac{1}{2}$ feet. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille. This bridge was originally called *Pont Louis XVI.*, from the "place" opposite to which it was built; but in 1792 it was named the *Pont de la Révolution*, for which appellation that of the *Pont de la Concorde* was substituted in 1800. At the Restoration it resumed its original name, which was again changed in 1830. The stranger may now proceed to the

PALAIS BOURBON AND CHAMBER OF DEPUTIES.—It was erected in 1722, by Louise Françoise Duchess-dowager of Bourbon, after the designs of Girardini, an Italian architect, and continued by Mansard. On coming into the possession of the Prince de Condé, it was considerably enlarged, at a cost of 20 millions of francs, but not completely terminated when the Revolution broke out in 1789. The Palais Bourbon was one of the first mansions plundered, and remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected as the hall of council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. On the Restoration, in 1814, the Prince de Condé took possession of the palace, and entered into an arrangement, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Deputies, and in 1829 a law was passed authorising its purchase for 5,500,000 fr. (1) On the melancholy death of the Duke de Bourbon, in 1830, (2) this palace devolved by will to the Duke d'Aumale; and that part used by the Duke de Bourbon as a residence was leased to the Chamber of Deputies as an official residence for their president; but by a recent negotiation the whole has been ceded to the country for the

(1) M. Joly, architect of the Chamber of Deputies, has published a volume on the Palais Bourbon, its description, history, and changes. He gives the following table of sums expended on it:—From 1722 to 1778, 16,361,246 fr.; An III. to An VI., 1,023,796 fr.; 1807 to 1810, 1,759,062 fr.; 1829 (temporary chamber), 213,242 fr.; 1829 to 1840, 4,885,047 fr.; total, independent of subsequent outlay, 24,243,393 fr.

(2) The duke was found, on the 27th August, 1830, suspended by his cravat from the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and the weak state of health in which he was at the time, it was considered improbable that he could have accomplished his own destruction.

use of the Chamber. This portion is composed of a pavilion only one story high, which was formerly called the Hôtel Lassel, and was annexed to the original building after it became the property of the Condé family. The entrance is by the rue de l'Université, No. 118, from whence it is approached by a long avenue, terminating in an ample court. Attached to this is a large pile of various buildings, containing the offices, committee-rooms, etc., of the Deputies. The apartments of the Duke de Bourbon now no longer exist in their former state; a story has been added for the better accommodation of the president, and the works of art it contained have been partly transported to Versailles, and the remainder adorn the villas of the Duke d'Aumale.—*Exterior*. The principal entrance is in the Place Bourbon. The gateway crosses a portico of Corinthian columns occupying nearly the whole side of the square; the entablature is crowned with a balustrade interrupted by the arch of the entrance, which leads into a spacious court, enclosed by plain but tasteful buildings east and west. In front, two lateral pavilions with columns resting on a basement flank the principal body, in the centre of which is the principal entrance under a projecting portico of four Corinthian columns supporting a pediment, and receiving access by circular rising carriage-ways on either side. The intermediate wings have three arches on each side. The architecture of the whole is excellent. The ornaments and escutcheons which marked it as the residence of the descendants of the Grand Condé were destroyed at the Revolution. The northern façade was built by Poyet, in 1804; it is nearly 100 feet broad, is composed of 12 Corinthian columns, and is approached by a flight of 29 steps. Above is a pediment filled with an allegorical bas-relief sculptured by M. Cortot. The *fronton* is 95 feet long, and 17 feet high at the vertex. In the middle of this composition is a figure of France, 14 feet high, standing on a tribune, her right hand on the Charter; at her sides are Force and Justice; to the left is a group of figures personifying Navigation, the Navy, the Army, Industry, Peace, and Eloquence; on the right, are Commerce, Agriculture, Eloquence, the Arts, and the rivers Seine and Marne. This composition is finely grouped and sculptured; the attitudes of the figures are easy and graceful. On the west of the portico is a bas-relief by Rudde, on the east one by Pradier. At the foot of the steps, on pedestals, 18 feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital, and d'Aguesseau. These are separated from the street by a handsome railing.—*Interior*. The visitor enters, by a side door on the west of the portico, into the *Salle des Quatre Colonnes*, of Co-

rinthian architecture, with niches and statues, which leads to the *Salle de la Paix*, ornamented with a Laocoon, a Virginius, and a statue of Minerva in bronze. M. Horace Vernet has begun to paint the ceiling of this hall, and has finished the coves surrounding the flat rectangular soffit, separated from them by a richly gilt band. In the centre of each side are represented in fresco allegories of Science, Industry, the Fine Arts, and Agriculture. The first and third of these subjects partly intercept views in the back-ground, of the exterior of the Chamber of Deputies, the balustrades lined with the public saluting the king at the opening and close of the session; this however is only to be guessed by the attitudes, as the *cortège* is concealed from view by the balustrade of the foreground, where Deputies and Peers are represented turning their attention to the same object. From this hall a door, reserved for the Deputies, leads to the Chamber; by another we pass to a corridor leading to the *Péristyle du Roi*, containing the principal entrance, and adorned with Corinthian columns. Here are marble statues of Louis Philippe, by Jaquot; Casimir Périer, by Duret; Bailly and Mirabeau, by Jalay; and Foy, by Despretz. Over the entrance, and the opposite door, leading to the Chamber, are fine bas-reliefs by Triqueti. To the west of this peristyle is the *Salle du Trône*, painted in fresco by Delacroix, where the King receives the Deputies previous to his entering the Chamber. The frescos represent the Rhine, Rhône, Seine, Garonne, Saône and Loire, the Ocean, and the Mediterranean. The furniture is costly. Opposite is the *Salle des Distributions*, where the Deputies receive the printed reports of committees, motions of the Chamber, etc. The ceiling of this saloon, pierced with a skylight, is painted in *grisaille* by Abel de Pujol, and represents in different compartments the Salic Law, the Capitulaires of Charlemagne, the Edict of Nantes, and the Charter of 1830, in allegorical figures. The Chamber itself is a semi-circular hall, ornamented with 24 columns of single blocks of white marble of the Ionic order, having capitals of bronze gilt. The president's chair and the tribune form the centre of the axis of the semi-circle, around which rise in gradation 500 seats (the number of Deputies is, however, only 459), to the height of the basement which supports the columns. The whole is fitted up in crimson velvet and gold. Over the president's chair, upon the wall which faces the assembly, is a large painting, by Court, representing Louis Philippe swearing to the Charter in the Chamber of Deputies on the 9th of August 1830. In the intercolumniations are placed statues of Order and Liberty, by Pradier, under which are bas-reliefs; that on the right of the chair, by Ramey, representing the presentation of the Charter

to Louis Philippe by Casimir Périer; the other, by Petitot, represents him distributing the standards to the Garde Nationale; and above the entablature are statues by Allier, Foyatier, Dumont, and Després, of Reason, Justice, Prudence, and Eloquence. On the tribune is a bas-relief, by Lemot, representing Fame and History, standing before a double plinth adorned with the head of Janus in a medallion. A spacious double gallery, capable of containing 600 persons, runs round the semicircular part of the Chamber, and is fitted up with tribunes for the Royal Family, the corps diplomatique, officers of state, and the public. The semi-cupola of the hall is ornamented with arabesques, by Fragonard; it has a horizontal shifting glazed light, large enough to admit the descent of the chandelier ready lighted into the Chamber. A second glazed roof protects the whole from the weather. Each deputy has a fixed desk in front of him: half of the lower bench is reserved for the ministers. Immediately under the tribune are two small desks, for the reporters of the official journal, the *Moniteur*, who relieve each other in taking notes of the debate, and who have besides a room in which to arrange their reports. The reporters of the other journals are accommodated, but not so well, in one of the galleries, above the clock opposite to the chair. A deputy, when addressing the Chamber at any length, does not speak from his place, but ascends the tribune, and frequently recites his speech from paper. The place of each deputy is marked at the beginning of the session, and he retains it till the end. At the opening and close of the session a throne occupies the place of the chair and tribune. The *Salle des Conférences* has been recently painted by Heim: on one side is represented Louis le Gros, attended by his Ministers, the Abbé Segulier and the Garlands, presiding at an assembly of bishops, counts, and barons, occupied in drawing up the ordinances for the enfranchisement of the Commons in 1136: on the other is Louis XII., presiding at one of the first sittings of the Cour des Comptes. In the latter the artist has availed himself of a miniature of that time, which enabled him to represent the scene with great fidelity. At the extremities of the salle are pictures *en rond*, one representing Charlemagne, surrounded by the princes and nobles of France, causing to be read to the people his "Capitulaires," which served as the basis of French legislation. The other represents the people applauding St. Louis for the public regulations he instituted previous to his departure for Africa. The visitor will also remark the fine figures of Prudence, Justice, Vigilance, and Force, and the medallions in grisaille, containing portraits of Suger, l'Hôpital, Sully, Colbert, Montesquieu, etc.; also the figures at the angles, representing

Agriculture, the Arts, Sciences, Industry, Commerce, Marine, Peace, and War. In escutcheons are "Code Napoleon" and "Charte de 1830." This Saloon also contains a fine statue of Henry IV., and is decorated with flags taken from the Austrians during the Empire. A new painting, by Vinchon, has lately been added, the subject of which is Philip IV. opening the States General. There is a beautiful chimney in white marble ornamented with sculpture by Moine, and a picture of President Molé, by Vincent; others are to be added. Attached to this suite of apartments is the Library of the Deputies, consisting of about 60,000 volumes. This collection, which, besides comprising all the documents relative to the legislature of France, contains a valuable series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It is enriched by the complete series of Parliamentary Reports, Papers, etc., published by order of the House of Commons. A periodical interchange of papers takes place between the Commons of France and England. The Library is a very handsome long gallery, with a richly-vaulted ceiling, painted by Eugène Delacroix, with subjects of ancient history, and is fitted up with great elegance and commodiousness. To obtain admission to consult the books, a request must be addressed to one of the Questors of the Chamber of Deputies. The permission is, however, rarely obtained without peculiar recommendations. To visit the Chamber no formality is requisite beyond demanding permission at the door; but to hear the debates, a ticket should be obtained from a Deputy, or a letter, post paid, addressed, to *M. le Questeur de la Chambre des Députés*, who will send a ticket. Generally, however, when the debate is not one of extraordinary interest, the door-keepers will contrive to give admission to strangers. There are besides always a number of men forming a *queue* as at the theatres, who will give their places for 1 or 2 francs, according to the expected importance of the debate. (1)

South of the Palais Bourbon is the "Place" of the same name, remarkable only for the colonnade of the palace. In the middle is a pedestal, on which a statue of Louis XVIII. formerly stood.

The stranger should now proceed westward, by the rue de l'Université, where he will see the new hotel of the President

(1) It appears, from a statistical table, that the present Chamber includes among its members 86 administrators, 70 magistrates, 65 lawyers holding places under government, 61 officers of the army and navy, 53 mayors, 36 merchants and manufacturers, 24 literary men and artists, and 8 medical men.

of the Chamber of Deputies, as also that of the Ministry for Foreign Affairs, both erected on part of the ground of the gardens of the Palais Bourbon, till he reaches the Esplanade and

HÔTEL DES INVALIDES.—Previous to the reign of Henry IV., old and disabled soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1596, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the château de Bicêtre, by Louis XIII., but for want of funds did not receive any augmentation. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly augmented, determined to found a magnificent establishment to receive them. The foundations were laid in 1670, and the main building, as well as the first church, were finished about 1706, by Bruant. The second church, surmounted by the dome, built by Mansard, and finished in 1706, was destined for the celebration of festivals and military anniversaries. Several additions were made at various times to the buildings of the hotel; and the whole edifice now covers 16 acres of ground, enclosing 15 courts. Under the reigns of Louis XV. and Louis XVI., the number of invalids was small, but the institution maintained its dignity and privileges. At the Revolution it took the name of *Temple de l'Humanité*; and during the turbulence of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was frightfully augmented. At the Restoration the hotel resumed its original title. This magnificent institution is under the direction of the Minister of War. The governor is generally the senior marshal of France: under him there are a lieutenant-general, commandant of the hotel; a colonel-major, three adjutant-majors, and three sub-adjutant-majors, who direct the administration of the establishment; one almoner, two chaplains, one head physician, one head surgeon, one head pharmacist, and 10 assistants; 26 Sisters of Charity, and 260 servants of all kinds. The Hôtel is divided into 14 sections, each of which has a *chef*, who may even be of an inferior rank to an officer belonging to his division. Every chef has an adjutant and sub-adjutant. The number of officers is about 170. The governing officers are well paid and lodged. The governor has 40,000 fr. per annum; the general-commandant, 15,000 fr.; the intendant, 12,000 fr.; and the colonel-major, 7000 fr. All soldiers who are actually disabled by their wounds, or who have served 30 years, and obtained a pension, are entitled to the privileges of this institution. The whole of the invalids, whether soldiers or officers, are boarded, lodged, clothed, etc.



HOTEL DES INVALIDES.



ECOLE MILITAIRE.



PORT DES INVALIDES.

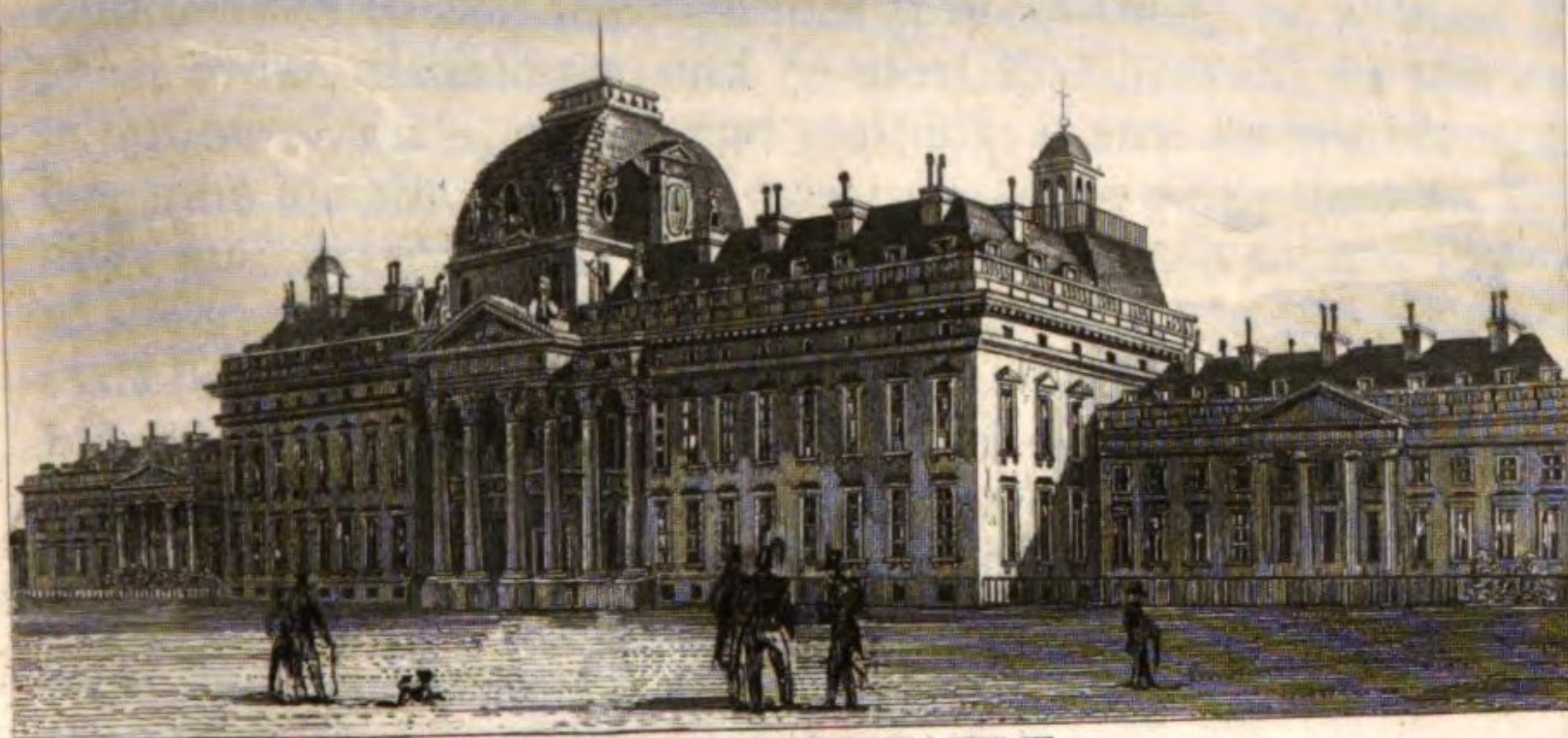


PORT DES INVALIDES.

of the Chamber of Deputies, as also that of the Ministry for Foreign Affairs, both erected on part of the ground of the garden of the House of Bourbon, till he reaches the Esplanade and the Invalides.—Previous to the reign of Henry IV., the French soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1561, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the chateau de Bicetre, by Louis XIII., but for want of funds did not receive any augmentation. In 1671, during the administration of Louvois, Louis XIV. by whose wars the number of invalids was greatly augmented, determined to found a magnificent establishment for them. The foundations were laid in 1674, and the first church, as well as the first church, were finished in 1680. The second church, surmounted by a dome, was finished in 1708, and finished in 1708, was devoted to the celebration of festivals and military anniversaries. Several additions were made at various times to the building of the hotel, and the whole edifice now covers 18 acres of ground, spreading 15 courts. Under the reigns of Louis XV. and Louis XVI. the number of invalids was small, but the institution maintained its dignity and privileges. At the Revolution it took the name of *Temple de l'Humanité*; and during that period it was always respected. Under the name of *Temple de Mars*, and the number of the invalids was gradually augmented. At the Restoration the hotel resumed its original title. This magnificent institution is under the immediate control of the Minister of War. The governor is a general, the general-commandant of the hotel, a colonel-major, three adjutant-majors, and three sub-adjutant-majors, who direct the administration of the establishment; one almoner, two chaplains, one head physician, one head surgeon, one head pharmacist, and 10 assistants; 26 Sisters of Charity, and 20 servants of all kinds. The Hotel is divided into 12 divisions, of which but a few have a chef, who may even be of an inferior rank, the others belonging to his division. Every chef has an adjutant. The number of officers is about 1,000. The officers are well paid and lodged. The governor receives 12,000 fr. and the colonel-major, 7,000 fr. The invalids are actually disabled by their wounds, and have obtained a pension, and are maintained in the hospital. The whole of the hospital is divided into 12 divisions, and the invalids are lodged, clothed,



HOTEL DES INVALIDES.



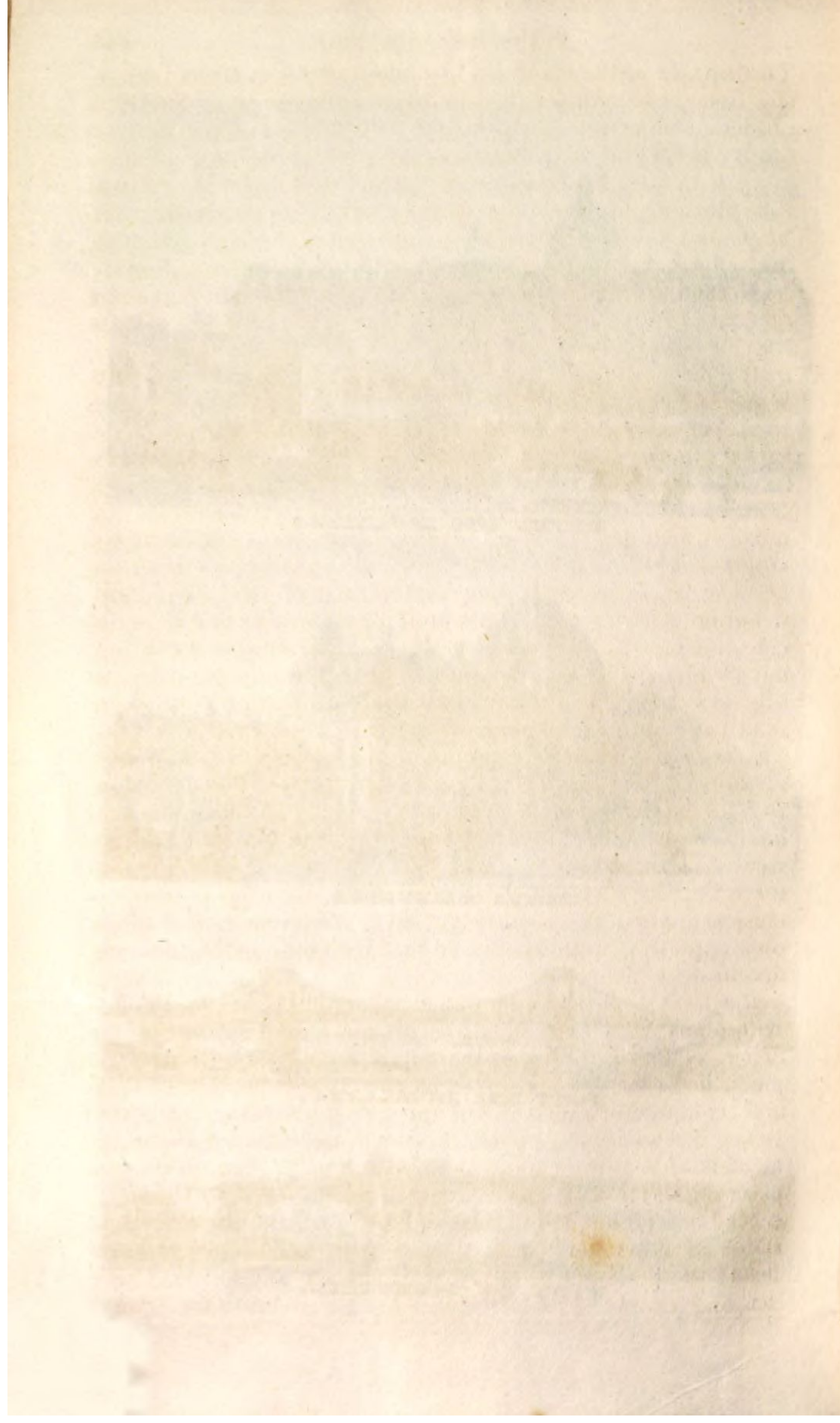
ECOLE MILITAIRE.



PONT DES INVALIDES.



PONT DU CARROUSEL.



The service of the officers is of plate, the gift of Maria Louisa ; the hour of breakfast is $\frac{1}{2}$ past 10, and of dinner, 5. The sub-officers and privates are divided into three parties, viz., 1st party, breakfast $8\frac{1}{2}$, dinner 4 ; 2d party, breakfast 9, dinner $4\frac{1}{2}$; 3rd party, breakfast 10, dinner 5 : soup is served early in the morning besides. The soldiers have for breakfast, soup, beef, and a dish of vegetables ; for dinner, meat, vegetables, and cheese. At each repast about half a pound of meat is served to each man, who also receives a litre of wine and $1\frac{1}{2}$ pound of white bread daily ; the wine and bread are of the same quality for all ranks of officers and men, but the officers have an extra dish allowed. There are six grand repasts annually, when choicer wine and food are provided—on the birthday of the sovereign ; on the 30th July, in commemoration of the Revolution ; on Ascension and Assumption days, Christmas, and on twelfth-day, when a cake of 6 lb. is given to each mess of 12 pensioners. Each man has his bed, straw mattress, wool mattress, and bolster, with a press for his clothes. Strangers are strongly recommended to visit the Invalides at meal-time, to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not consume his allowance, he may receive an equivalent in money ; and persons deprived of legs are allowed money instead of shoes. The pay of the invalids is according to the following scale per month :—private soldier, 2 fr. ; corporal, 3 fr. ; sergeant, 4 fr. ; sergeant-major, 5 fr. ; adjutant sub-officer, 6 fr. ; sub-lieutenant, 7 fr. ; lieutenant, 8 fr. ; captain, 10 fr. ; chef-de-bataillon, 20 fr. ; lieutenant-colonel, 25 fr. ; colonel, 30 fr. The hotel will hold 5,000 invalids ; at present it has only 3,000 inmates. They all wear the same uniform, and whenever the king comes within the walls, they have the privilege of guarding his person exclusively ; their only ordinary duty, conformably with their own request, is to mount guard in the establishment, the hotel and its dependencies.

Hotel.—The hotel is approached by an *esplanade* planted with trees, which extends from the quay on the banks of the Seine, to the iron gate of the outer garden, with its bossaged piers, and measures 1440 feet by 780. It was planted in 1750, and replanted in 1818. At one third of the avenue which traverses it is a circular space, in which stood a fountain, ornamented with the celebrated bronze lion brought from the place St. Mark, at Venice, but restored in 1815. To that succeeded a pedestal with a bust of Lafayette, and an equestrian statue of Napoleon, by Marochetti, will now be placed here. Before the northern front is a wide terrace laid out as a garden, and bounded by a fossé ; on it are placed some fine bronze

cannon, the fruits of former victories. Among them some Prussian guns, highly ornamented, are well deserving of inspection; and near them will be found pieces of artillery captured at Algiers, Constantina, and Antwerp. The front of the hotel is 612 feet in length; it is divided into four stories, and presents three pavilions. The central one is decorated with Ionic pilasters, supporting an arch, ornamented with military trophies, in which is a bas-relief of Louis XIV. on horseback, sculptured by Coustou, jun., and restored in 1816 by Cartelier. On the pedestal is the following inscription:—

Ludovicus Magnus, militibus regali munificentia in perpetuum providens,
Has ædes posuit An. M.DC.LXXV.

Statues of Mars and Minerva in bronze, by Constou, jun., adorn the entrance, and four more, representing vanquished nations, are placed at the corners of the extreme pavilions, the triangular pediments of which are also adorned with military trophies, resting upon attics. Their roofs are crowned by square terraces surrounded with balconies. In 1800, the four bronze figures, by Desjardins, which adorned the statue of Louis XIV. in the Place des Victoires, were placed at the angles of these pavilions. The figures are 12 feet high, and represent nations conquered by France. The *lucarne* windows of this front are very remarkable; they are formed of military trophies in stone, each consisting of a cuirass, in which is the window, surmounted by a helmet and hung with a mantle, the whole looking like a row of gigantic knights defending from above the approaches of the place. The western front in the Cour de l'Amitié resembles this in its general design. The principal front has two lateral gateways, and a central one leading into the Cour Royale, which is 315 feet long, 192 feet broad, and is entered by a spacious and elegant vestibule adorned with Ionic columns. It is surrounded by four piles of building, with central projections, and pavilions at the angles. Each pile is decorated with two ranges of arcades, crowned by an entablature, and by *lucarne* windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. The arcades enclose spacious galleries, the upper one adorned with balustrades. The central projection of the southern side forms the portico of the church, bearing in front a statue of Napoleon. Its design consists in a colonnade of four couples of Ionic columns, supporting the same number of Corinthian ones, surmounted by a pediment containing a clock, supported by statues of Time and Study, and crowned by a campanile terminated by a cross. The clock was placed here in 1781, and is by Lepaute. The wings on the right and

left of the front are occupied by the governor, his staff, the physicians and surgeons.

Library.—The library, founded by Napoleon, containing about 17,000 volumes, occupies the first floor of the central pavilion of the northern front. It consists of works on theology, jurisprudence, belles-lettres, and strategy, and possesses manuscripts of Sully and Colbert, a fine picture of Napoleon ascending Mont St. Bernard, and a portrait of his Majesty Louis Philippe swearing to observe the charter; it also contains a model of the Hôtel itself in its present state. It is open from 9 to 3 daily, except on Sundays and festivals. Strangers, however, are not admitted to consult the books unless provided with a permission from the bureau.

Council-Chamber.—This is in the passage west of the library on the same floor. The visitor first enters the Salle d'Attente, containing portraits of Marshals Bessière, Suchet, Pérignon, Augereau, Kellermann, de Broglie, Bernonville, Duc de Bellisle, d'Espagnac, Lannes, Gouvion St. Cyr, Masséna, Clarke, Moncey, Lauriston, Ney, Brune, Lefebvre, Davoust, and Berthier. Next is the Council-Chamber itself, containing portraits of the Governors of the Hôtel des Invalides, viz. Lemaçon, Panat, Guibert, Sombreuil, who was guillotined during the Revolution, Berruyer, Marschal Serrurier, Duke de Coigny, Latour Maubourg, Jourdan, and Letellier. All these are by Vannier. There are besides two marble busts, one of Napoleon by Bosio, the other of Louis Philippe by Dumont; then a full-length portrait of Louis XIV. by Rigault, and another of Napoleon by Ingres. Over the door are two medallions, by Vannier, with portraits of Mansard, and Bruant, the architect of the Hôtel.

Dormitories.—These are on the first and second stories, and consist of eight spacious rooms, called the Salle de Louvois, d'Hautpoult, de Luxembourg, de Mars, d'Assas, de Latour d'Auvergne, de Bayard, de Kléber. These dormitories are remarkable for their extent, order, and cleanliness, and contain each from 50 to 55 beds. The other sleeping-rooms contain each from four to eight beds. The infirmaries are on an extensive scale, well aired, etc.

Refectories and Kitchens.—In the piles of building to the right and left, on entering the Cour Royale, are four grand refectories, or dining-rooms. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with indifferent paintings in fresco, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc., conquered by Louis XIV. They contain each 30 round tables, for messes of 12. The

kitchens are two in number, and are situated behind the refectories on the left. One serves for the officers, the other for the privates. Adjoining them is the larder. More than 1500 pounds of meat are boiled each day, and a similar quantity is used for ragouts; 60 bushels of vegetables are consumed daily. The meat and vegetables are cooked by patent furnaces, each of which heats eight coppers. There are besides two coppers, each of which will dress 1200 lb. of meat, and a spit that roasts 400lb. of meat at a time.

Church.—Properly speaking, there are at present two churches, but which, in consequence of the works in progress, will soon form but one. A temporary screen separates the first body from the other, though externally they form but one building. The first, which at present is the only one accessible to visitors, and called *l'Église ancienne*, consists of a long nave, and two low aisles, supporting a gallery which appears behind the arches of the central part of the church. It is 66 feet in height, and about 210 feet in length. The piers of the arches are fronted by Corinthian pilasters, which support a bold entablature, above which a line of arched windows throws light upon the banners that are thickly ranged along both sides of the nave. They are principally African trophies. (1) In the time of Napoleon nearly 3,000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. Most of the piers of the nave are adorned with monumental inscriptions in marble, viz. of Count de Guibert, governor of the hotel, who died in 1786; of the Duke de Coigny, who died in 1821; of Marshal Jourdan, who died in 1838; of Marshal Moncey, who died in 1842; and of Marshal Lobau, who died in 1838. Two bronze tablets are besides inscribed with other names, amongst which are those of Marshal Mortier, killed in 1835 by the infernal machine of Fieschi, and of Marshal Darnémont, who died before Constantine in 1837. Governors dying while holding office are alone allowed to be buried under the nave, and to have monuments erected in the church. The pulpit is of white marble with gold ornaments, and bronze bas-reliefs of scriptural subjects. Opposite to it is a new chapel of the Virgin. The organ is very fine, and the clock indicates the hours by a band revolving round the top of the central pile of pipes. A portion of the nave, railed off

(1) Amongst them will be remarked the *parasol* of command and colours taken from Morocco in 1844.

by a fence of polished iron and brass, forms the choir. The high altar, covered with a canopy, supported by Corinthian pillars, is of wood and bronze gilt; and being placed at the point of junction of the two churches, it serves for both. The second church, or Dôme as it is called, is built at the southern end of the first church, and is altogether detached from the rest of the edifice. It consists of a circular tower, surmounted by a dome, rising out of a square mass of building, 138 feet in length, which forms the body of the church. This latter part is divided into two stories, and in the centre of each front is a projecting mass, crowned with a pediment. That of the southern front, which serves as a portico and principal entrance to the church, is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. On each side of the portico is a niche containing statues of St. Louis and Charlemagne. Allegorical figures are also placed in front of the pilasters of the upper story. The upper dome is outwardly surrounded by 40 composite columns arranged in pairs; and at the four points corresponding to the angles of the lower stories are projecting buttresses. An attic crowned with a balustrade, and adorned with arched windows, rises from the tower, from within which springs the dome; its surface is divided by 12 gilt ribs into as many compartments, each occupied by projecting devices of trophies, arms, etc., also gilt. From the summit of the dome rises a lantern, surmounted by a gilt spire, globe, and cross. The external appearance of the dome, and of this part of the edifice, is very fine, and is best viewed from the Place Vauban, on the southern side. The total height from the ground to the top of the cross is 323 feet. In the interior, the dome is supported by four large masses, arched at the base, so as to afford from the Centre a view of four round chapels. The pilasters as well as the eight Corinthian columns in front of these masses are executed with great perfection. The columns on each side of the entrances to these chapels support on their entablature four galleries with gilt balustrades, and the architecture of the building is in all parts ornamented with *fleurs-de-lis* and the initials of the founder. The Dôme is connected with the first church by the arch under which the high altar stands. The entire pavement is formed of marble, inlaid with lilies and cyphers, the arms of France, and the cordon of the order of the Holy Ghost. The high altar, which was destroyed at the Revolution, has been restored under the direction of Boischard. It presents a front to each church, and stands in the midst of six columns, spirally entwined with bands of vine-leaves and ears of corn. Upon their entablature are six angels, by Marin, eight feet in height,

supporting a canopy, or holding censers. The chapels of the Dôme are six in number; two of them, with the great porch and the sanctuary, form the cross; the others are at the angles. The latter, similarly constructed and ornamented, are ascended by seven marble steps. Their height is about 74 feet by 36 in diameter, and they are adorned with Corinthian pilasters, bearing entablatures richly ornamented; the compartments of the attic and dome are painted, and represent the acts and apotheosis of their patron. The first chapel to the right, on entering by the great door, is dedicated to St. Augustin, and was painted by Louis Boullongne. The next in order, forming one of the branches of the cross, is dedicated to the Virgin, and contains a fine monument to Vauban. The third is that of St. Ambroise, and was painted by Boullongne. That on the western side of the altar is the chapel of St. Gregory, the paintings of which are by Michael Corneille. Next comes the chapel of St. Theresa, forming the western arm of the cross, and occupied by a fine monument to Turenne, by Lebrun, which formerly stood in the church of St. Denis. The last chapel, in the south-west corner, dedicated to St. Jerome, was painted by Bon Boullongne, and was the temporary receptacle for the body of NAPOLEON, brought from St. Helena in 1840, and placed in the church on the 15th December following, with a funereal pomp of which there is no parallel in modern times. Over the sarcophagus was laid the sword bequeathed by the Emperor's will to General Bertrand, and the hat worn by him at Eylau, which he gave to Baron Gros while painting his portrait for the large battle-piece now in the Louvre. (1) In all the chapels of the Dôme will be found bas-reliefs and sculptured compartments of much merit. The entire ceiling of the grand sanctuary is painted or gilt. Two magnificent productions of Noel Coypel first attract attention. The upper represents the Trinity, with angels in adoration; the second the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two

(1) The committee charged to report on the bill for a credit of 1,500,000 fr. for the tomb of Napoleon have recommended that there should be erected on the basement story, in the centre of the choir, under the dome, a crypt, having this advantage, that it would not interfere with the general fine effect of the church; that it should be of Corsican granite, or porphyry, relieved with French marble; that it should be distinguished for severe and imposing simplicity; and that the sword, hat, imperial crown, iron crown, and grand decoration of the Legion of Honour, should be placed on it, "the view of these objects producing more effect than allegories or bas-reliefs, however well executed." The celebrated Visconti, whose reputation has long since become European, is commissioned to execute it.

windows, on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left is by Louis Boullogne. Over the entrance to each of the corner chapels are well-executed bas-reliefs, representing events in the life of St. Louis. The lower vaulting of the dome rests on four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by La Fosse. They are master-pieces, and, being hung lowest and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are St. Mark and St. Matthew; on the opposite side, St. Luke and St. John. Above the pendentives are an entablature and an attic, adorned with medallions, in bas-relief, of twelve of the kings of France, (1) bearing the portraits of Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. These medallions are by Bosio, Taunay, Ruxthiel, and Cartellier. The attic serves as a basement for 24 coupled composite pilasters, between which are windows ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches, ornamented with corbeilles of roses, correspond with the pilasters beneath, between which are twelve windows, surmounted by 12 pictures, more than 28 feet in height, by eleven in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the twelve Apostles. The cornice above these pictures is ornamented with vine leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, lighted by external attic windows not visible from within. The painting of this ceiling, by Lafosse, is of vast extent, and admirable execution. It represents St. Louis arrayed in his kingly robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian faith. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size. In a vault beneath the pavement of the dome are deposited the bodies of Marshal Mortier and the other 14 victims of Fieschi's attempt on the life of the King on 28th July, 1835. To these have since been added the bodies of General Damrémont, killed at Constantina, and Marshal Lobau. The remains of Generals Duroc and Bertrand, the two Grand Marshals of the Palace of Napoleon, have lately been deposited in vaults by the side of

(1) At the Revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

his tomb. There are two internal domes, both of stone, rising, one from the tower, the other from the attic which it supports, the external dome is of wood covered with lead, and is hardly less weighty than if it had been formed of stone. The visitor cannot fail to admire the Dôme of the Invalides, one of the most sumptuous works of the age of Louis XIV. The paintings in particular are entitled to careful inspection for their colouring and design. The vast alteration, principally relating to the erection of the tomb of Napoleon, now in progress in this church, which, as has been stated, is for the present closed to the public, will necessarily introduce modifications not here mentioned.

A small green esplanade in front of the southern porch is bounded by a fossé, over which a drawbridge served as an entrance to the king whenever he visited the church. Beyond this are wide avenues branching in different directions, but which are not kept with proper order and care. The Hôtel des Invalides may be inspected by strangers daily from 10 till 4; and on Tuesdays, Thursdays, and Saturdays, persons are allowed to ascend to the outer gallery of the Dôme. The visitor will find Invalides ready to act as guides for a small remuneration, and a trifle, at his option, will be expected by those who show the Council-Chamber, Kitchen, and Refectories. We advise the stranger to endeavour to see the *Galerie des Plans des Forteresses de France*, containing models of the principal fortresses and naval arsenals of France; for which application must be made to M. le Chef du Département des Fortifications, 80, rue St. Dominique; they are, however, not easily visible, except from April 15 to May 15.

After leaving the Invalides, the visitor will do well to look at the *Hôtel du Châtelet*, at the corner of the rue de Grenelle, No. 121, which will give him an idea of the grandeur of the nobility in the days of Louis XIV. The *Cour d'Honneur* is one of the finest in Paris. It is tenanted by the Austrian Ambassador. Nearly opposite stood the *Église de St. Valère*, once the chapel of a convent. The property, confiscated at the first revolution, passed in part to the family of Davoust, prince of Eckmühl, and was by them sold to Mr. Hope, who has built a riding-house on it as an appendage to his splendid hotel recently finished, and which is most sumptuously furnished. Prince Demidoff's hotel, at No. 105, rue St. Dominique, is likewise one of the most richly furnished private residences of the capital. At No. 41, rue de Varennes, is the *Hôtel de Biron*, now occupied as a convent by the *Dames du Sacré Cœur*.

North of the esplanade of the Invalides is the

PONT DES INVALIDES.—A handsome suspension-bridge, opened

in 1829, in a direct line with the Avenue d'Antin of the Champs Élysées, and forming a useful communication between Gros-Caillou and the faubourg St. Honoré. The chains are supported by two piers, pierced with arches for the public passage. It is 350 feet in length, and 24 in breadth, with a carriage road, and raised footway on each side. A toll is paid.

Near to the above is the

MANUFACTURE ROYALE DES TABACS, 57, Quai d'Orsai.—The French government have the exclusive right of manufacturing snuff for a term of years fixed by a law of the Chambers; this, the central establishment for the preparation of that article, is on a proportionably extensive scale, having been lately much augmented. There is a handsome house on the quay for the offices of clerks, etc., and for the residence of the director. On application at the *Bureau de l'Inspecteur* for permission to view the interior, the visitor is conducted through the first court enclosed by the smithy and warehouses, to the rooms where the bunches of tobacco are undone by the hands of women, next disposed into heaps, and moistened with salt water. Further on, the leaves so prepared during 24 hours are stripped of their stalks, and the blades separated from their spines. He is next led to the engine-room, where an immense steam-engine by Holcroft, of 140 horse power, communicates motion to a variety of machinery above. The floor of this room, and the steps that lead from it to the upper stories, are of cast iron. On ascending them, a long hall on the second story displays a row of ten chopping-machines, fed from behind by men who shovel the prepared tobacco-leaves into oscillating funnels, through which they arrive to the chopper in a highly compressed state. The produce is tobacco ready for smoking. The next room contains 31 snuff-mills fed from above through canvas gullets; a main horizontal shaft, a foot in diameter, turns as many excentrics as there are mills, communicating by straps with levers that give the perpendicular mill-shafts an alternate circular motion. The produce falls upon a broad canvas strap moving horizontally upon rollers, and is thus carried to four sieves; the snuff is sifted, and falls into troughs below; the coarser snuff is rejected and transported by the former process to a pit, from whence a bucket-engine carries it to the third story. Here it returns to the mills below through funnels communicating with the gullets above mentioned. In the next room on this story is a machine for cutting tickets; and on descending, other rooms are seen, where cigars are manufactured by the hands of women, who are paid by the task. Next is the drying-room, where tobacco ready cut is exposed in large troughs to the action of a gentle

heat. Two rooms for quids come next, where tobacco is spun like hemp, from the delicate quill-diameter patronized by the Parisian *habitué* of the *Chaumière*, to the thick rope that forms the solace of the *Hâvre marin*. None but the best quality is employed in this branch. The visitor will admire the astonishing celerity with which the men in the parcel-room weigh the tobacco, pack and ticket it. The parcels are then taken to the packing-room and packed in barrels containing 120 kilogrammes each. Six hundred females are employed in sorting and stripping; eight hundred more in manufacturing cigars; these with the 300 men in the establishment form 1700 individuals. A man will earn from 3 fr. to 3 fr. 50 c. a-day; a woman, if clever, may earn 2 fr. 50 c. per day. There are 10 manufactories in France all depending from this, the central one. The annual profit to the state on the tobacco monopoly is about 70,000,000 fr.; and the quantity consumed (especially of cigars) is increasing. There are about 500 licensed dealers in tobacco and snuff in Paris.

Adjoining is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank of the Seine with water. A reservoir is contained in the tower; there are also baths on the premises.

At No. 65 is the Magazine of Military Accoutrements, formerly the *Entrepôt du Gros Caillou*. The latter has been removed to the *Entrepôt des Marais* (see 8th arrondissement). A small railroad (now useless) connects the side gate with Grenelle.

At 174, rue de l'Université is the entrance to the

ATELIERS DE SCULPTURE.—These consist of two handsome erections for the labours of sculptors employed by Government on public monuments, besides a house for the director, stone-yards, sheds, etc. The whole is arranged with great skill, and is worthy of the attention of lovers of the fine arts. Admission is generally obtained by applying at the porter's lodge.

In the same street, corner of the rue de la Vierge, the visitor will see, in the timber-yard of M. Renard, a most tasteful little building, in the shape of a Swiss cottage of the 15th century, with a most elaborate façade of oak carvings and ornaments, well worth his attention.

The rue de la Vierge will lead him to the rue St. Dominique. At No. 185 is the

HOSPICE LEPRINCE.—This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed money for that purpose. It contains 20 beds; 10 for old men, and 10 for women. The *Sœurs de Charité* attend patients.

Nearly opposite is

ST. PIERRE DU GROS CAILLOU, fourth district church of 10th ar-

rondissement.—This church, erected in 1822, after the designs of M. Godde, is remarkable for its beauty and simplicity. The portico consists of four Tuscan columns in front, and two interior ones, crowned by a pediment. The interior is 160 feet in length by 70 in breadth; and contains a nave with aisles, having chapels at each end, and a semicircular recess for the high altar. The concave vault on the choir is painted and gilt in compartments. The columns of the interior, dividing the aisles from the nave, are also Tuscan. The appearance of the interior is simple. It contains a picture by La Rivière, in fresco, in the frieze of the choir, representing Christ giving St. Peter the keys of heaven, and another by Gaillot, an angel rescuing St. Peter from prison.

Beyond this church, to the west, is the

HÔPITAL MILITAIRE.—This vast hospital, which has lately been much augmented, was founded by the Duke de Biron in 1765, for the French Guards. It contains 1,050 beds.

Immediately opposite will be perceived the

FONTAINE DE MARS, OR DU GROS CAILLOU.—This fountain was erected in 1813. It is a square building, ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief, representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. On the sides are vases surrounded with the Esculapian serpent, and adorned with bas-reliefs; the water flows from dolphins' heads.

On leaving the rue St. Dominique the stranger had better go at once to the

ÉCOLE MILITAIRE.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of boarders were also admissible into the school, on paying 2,000 livres. The Royal Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel. The principal entrance is towards the place de Fontenoy: and opens into two courts surrounded with buildings. The first, a square of 420 feet, leads to a second, separated from it by a railing called the *Cour Royale*, forming a square of 270 feet. The front consists of a central Corinthian portico supporting a pediment on a level with the roof; the wings right and left have a Doric gallery on the ground-floor, and an Ionic one above. Two low Ionic porticos enclose the court north and south. In this court was a statue of Louis XV., by Lemoine, which was broken to pieces at the Revolution. The front toward the Champs de Mars is composed of a projecting

portico of four Corinthian columns in the centre supporting a sculptured pediment and attic. Three attached Corinthian columns recede on either side from the former, over which rises a quadrangular dome. Two lateral wings have in their centres 4 Ionic columns with a pediment also. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. On the first floor is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel was formerly most magnificent, but the valuable paintings which it possessed were destroyed at the Revolution, and at present it is used as a warehouse. The Duke de Choiseul ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer Lalande was charged to carry the project into execution. It was abolished shortly afterwards, was re-established in 1788, and was finally suppressed a few years ago, when the instruments were given to other similar institutions in different parts of France. The military school was suppressed in April, 1788, and the pupils were distributed in regiments and military colleges. During the Revolution, the *École Militaire* was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for about 4,000 men, infantry, cavalry, and artillery. For permission to view the interior, application must be made to *M. le Commandant de la Première Division Militaire*, 1, rue de Lille.

The CHAMPS DE MARS—is an immense oblong space between the *École Militaire* and the Seine, of 2700 feet by 1320. It is flanked by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending nearly its whole length, were formed by the population of Paris, of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the *École Militaire*, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Napoleon held here the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, King Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings in celebration of the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. The Champ de Mars is used for military reviews and manœuvres, as also for horse races. (See *Index*.)

PONT DE JÉNA.—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It is situated opposite the *École Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars. It consists of five elliptical arches, and the length between the abutments is 460 feet. A cornice, imitated from the temple of Mars, at Rome, and garlands of laurel and oak, within which are an imperial crown and the letters L (replacing the original N's) placed back to back, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals. The beautiful simplicity and execution of this bridge, the first horizontal one built in Paris, give it a distinguished place among the ornaments of the capital. It has more than once changed its name. That of *Jéna* was at first given to it in memory of the famous victory over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, they would have blown it up but for the interference of the Duke of Wellington, to whom the Parisians are indebted for the respect paid to the monuments of the capital during its occupation by the allies. At his recommendation a negotiation was entered into, and its name was changed by a royal ordonnance of July, 1814, to that of *Pont des Invalides*. Since 1830, however, it has again resumed its original one.

A little to the north of the Barrière de Grenelle, an absorbing well has been formed to dispose of the contents of a large sewer. It is 200 feet deep. South east of the *École Militaire* is the

ABATTOIR DE GRENELLE.—Like the other edifices, this *abattoir* consists of several courts and piles of building. It is situated near the Place de Breteuil, and was begun in 1811, after the designs of M. Gisors. Having described the interior of the greater slaughter-houses of Popincourt, nothing need be said of the similar arrangements of this; yet one thing it contains cannot be overlooked, as it is well worth seeing, which is its

ARTESIAN WELL.—It was towards the end of 1833, that the contract for boring to the depth of 1200 feet in search of water was made with M. Mulot, of Épinay sur Seine, and on the 1st January, 1834, the work began. On December 31, 1836, the boring-instrument had penetrated 383 mètres, through strata of alluvial earth, sands, and successive beds of flint and chalk. In June, 1840, the borer had reached 466 mètres, and was still in the chalk. For some days before the 26th February, 1841, a greenish sand had been drawn up, and this gave rise to the supposition that the boring-instrument was near the water. At length, about two o'clock on that day, the tube gave passage to a little thread of water; but soon after, the fluid, bursting out with force, broke through the machinery which surrounded

the top of the tube. Thus had M. Mulot the happiness, after seven years and two months' operations, to see his efforts crowned with success. The sand which came up was for a few days greenish; to that succeeded some of a yellowish colour. The temperature of the water was 28° of the centigrade scale, or $83\frac{3}{4}$ Fahrenheit. Several times did the boring instrument break and fall in during these arduous operations: once, in May, 1837, when the length of the bar united was 407 mètres, or 1335 feet. It required incessant labour from that time till August of the following year, a period of 14 months, to recover it. The immensity of the labour in forming this well may be conceived, considering that the boring-instrument had to penetrate to a depth of 1800 feet, the whole of which is now lined with galvanised iron. The water rises 112 feet above the surface of the ground in a pipe supported by a wooden scaffolding which is accessible by steps. At the mouth of the well it yields 2500 litres, or 660 gallons, per minute; at an elevation of 112 feet it gives 1200 litres. Water from the well of Grenelle will rise to the highest story of any house in Paris. The orifice of the well is 55 centimètres (about 21 inches) in diameter, and 18 centimètres at the bottom: its depth is $5\frac{1}{2}$ times as great as the altitude of the highest point of the dome of the Invalides. It has now been ascertained that throughout the basin of the Seine and adjoining departments, artesian wells may be formed wherever the elevation of the soil does not exceed by 40 mètres, or 131 feet, that of the Abattoir de Grenelle.

The visitor may hence proceed to the

HÔPITAL DE MADAME NECKER, 151 and 153, rue de Sèvres.—This house was formerly a convent of Benedictine nuns, who quitted it about the year 1775, and joined the general convent of their order. It remained unoccupied till 1779, when, at the suggestion of the wife of the celebrated Minister Necker, Louis XVI. assigned funds to convert it into an hospital, of which Madame Necker passes as the foundress. Besides the cases of general disease treated at this hospital, two wards, containing 24 beds, are set apart for mothers with infants at the breast, and two more, containing 12 beds, for calculous disease, under the care of Dr. Civiale. In consequence of a building lately added, the beds have been increased to 320. The average number of patients admitted is 4800, and the mortality 1 in 10.—Physicians Drs. Bricheteau, Hervez de Chegoin, and Trousseau; Surgeon, M. Lenoir. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, which were purchased for 1200 fr. from an individual who discovered them when digging for the foundations of a house. The patients are attended by the *Sœurs de Charité*. Permission is given to visit

this establishment on Thursdays and Saturdays from 11 to 1.

Next door to this hospital is the

HÔPITAL DES ENFANS MALADES.—On this spot existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen, and in 1802 was formed into an hospital for sick children. The salubrity of the air, and the neighbouring walks, contribute greatly to the speedy convalescence of the young patients. It contains 600 beds. The children are admitted from 2 to 15 years of age. Gratuitous advice is also given to sick children in the neighbourhood. The average number of patients admitted is 3525, and the mortality 1 in 6. Physicians, Drs. Guersant, Blache, Baudelocque, and Bonneau; Surgeons, M. Guersant fils; Orthopedic Surgeon, M. Jules Guérin. The *Dames de St. Thomas de Villeneuve* attend upon the patients. Strangers are allowed to visit this hospital on Thursdays and Sundays, from 1 to 3.

At the corner of the boulevard and the rue de Sèvres is the INSTITUTION ROYALE DES JEUNES AVEUGLES.—This establishment originated in the benevolent exertions of M. Haüy, who, being himself blind, in 1784 opened a school for blind children. In 1791 it was created a royal institution by Louis XVI. It occupied the buildings of the ancient Séminaire St. Firmin, in the rue St. Victor, but was removed in 1843 to the present splendid building, which, together with its courts and gardens, covers a rectangle of nearly 4,000 square feet. It was erected under the direction of M. Philippon, architect. Surmounting the grand entrance is a bas-relief, by M. Jouffroy, representing on one side Valentin Haüy, the first instructor of the blind, teaching his pupils; on the other, a female giving lessons to six girls; in the midst, Religion encourages both. The building is divided into two sides, containing distinct apartments for the males and females. The visitor is first conducted to the right wing, occupied by the boys, and witnesses successively their ability in brush-making, joinery, turning, weaving, and basket-making, which is considered the best employment for them, except music, for which they have a peculiar aptitude, which is here cultivated with the utmost care. On ascending the first story, he is introduced to the school and music rooms, and next to the chapel, which occupies the centre; it is of the Ionic and Corinthian orders combined. Two ranges, of 12 columns each, form an upper and lower gallery occupying the whole perimeter of the chapel, save the choir, which is cruciform, and separated from the nave by a main arch. It is crowned with a cupola,

and ends in a semicircular recess, the semi-cupola of which is painted in fresco by Lehmann, and represents Christ calling children around him. The ceiling of the nave is of timber work, with gilt rosettes, in square compartments. On the second floor are the dormitories, four for boys, and two for girls, besides a supplementary one in case of necessity. Dressing-rooms with tanks receiving water from cocks are contiguous to them. Here also are the rooms of the *Sœurs de Ste. Marie*, that attend in the infirmaries, which are two in number, one for each sex. A repetition of nearly the same rooms occurs on the side of the girls, arranged for occupations proper to their sex. The refectories are furnished with long marble tables, besides a long marble washing-basin with spouts, against the wall, and occupy the ground-floor, together with the kitchens, baths, etc. All the professors are blind, and the establishment requires hardly any aid of mechanics from without, nearly every thing being manufactured by the inmates. Water is supplied from the artesian well at Grenelle. The building is heated by means of hot-water pipes, and lit with alcohol mixed with a combustible liquid extracted from wood. A gymnastic apparatus is constructed in the garden, and the interior arrangements are admirably adapted for the health and comfort of the pupils. It is probable that the number of inmates will now be much increased, as the building is capable of accommodating 300 pupils. The children, if received gratuitously, must not be under 8 nor above 15 years of age, and are required to produce certificates of their birth, freedom from contagious disease, and idiocy, as well as of their parents' good conduct and indigence. For pensioners no age is fixed. It is interesting to see so many unfortunate children, who would otherwise be thrown on the charity of the public, educated and trained to profitable occupations. Among the elder pupils there are some excellent pianists and performers on the most difficult instruments. They have a printing-office for the publication of books in relief, the types being sharp enough to produce impressions without cutting the paper; so that the child, by merely moving the fingers along the lines, can read with tolerable ease. The printers and compositors are all blind. Every pupil besides has books written by himself under dictation, by a process of punctuation which produces conventional letters in relief on the paper. Some pupils excel in mathematics, and by the methods described can put on paper very intricate calculations. In the *Salle des Ventes* visitors will find a variety of articles for purchase, made by the inmates, some of them beautifully executed. At present there are about 240 pupils. The Government has allotted 160 purses of 1,000 fr. each to the education of as many

indigent pupils of either sex, and several benevolent individuals have endowed the establishment in a similar way. Admittance with passports from 1 to 5 on Wednesdays. Boarders, French or foreign, are admitted to share the benefits of this admirable institution. The director and chief instructor is M. Dufau. The last Saturday of the month there is an examination of the pupils, at which foreigners are allowed to be present.

At the opposite corner of the Boulevard, in the same street, No. 104, is a convent of the Dames de la Congrégation of Notre Dame, with a small but elegant Gothic chapel; and at No. 95 is a religious society of the Lazarists, with a small Doric chapel fronting the street. Opposite to this is the

FONTAINE ÉGYPTIENNE.—This fine fountain was constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx, in bronze. In the entablature is an Egyptian eagle.

The visitor may now enter the

HOSPICE DES INCURABLES FEMMES, 54, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1632, by Cardinal de la Rochefoucault. A spacious court leads to the chapel, the front of which has a gable surmounted by an iron belfrey, and is deserving of attention. Two niches with statues flank the entrance. The interior is cruciform, without aisles, and possesses many pictures, among which an Annunciation, in the nave, and a Flight into Egypt, in the western transept, both by Périer, as also a Guardian Angel, by Champagne, and St. Vincent de Paule preaching to the Sisters of Charity in the eastern transept. The other paintings, though by unknown artists, are mostly good; particularly the Adoration of the wise men, and that of the shepherds, both on wood, the latter bearing the date of 1404. There are also two curious pictures of the Flemish school, the one representing the Saviour holding some thread stretched out, which his mother is winding into a ball; in the other painting he holds firm a board which Joseph is in the act of sawing. A good Holy Family will attract attention. In the same transept is also a handsome marble monument of the founder, representing him kneeling on a sarcophagus, and an Angel holding his train, and in the opposite wall is a large marble tablet containing a list of the donors to the establishment.—The infirmaries consist of long galleries partitioned into separate rooms, one for each patient, modestly but sufficiently furnished, and which gives them the appearance of streets. In this institution there are 600 beds for women, 70 for children, and 15 apartments or rooms for the

persons employed. Visitors meet with the most polite attention, and are admitted from 1 to 4. Dr. Lafond attends in this *hospice*, and the inmates are waited on by the *Sœurs de la Charité*.

A little farther to the east will be found the

HOSPICE DES MÉNAGES, 28, rue de la Chaise, which was once a lazaretto for children afflicted with scorbutic and other cutaneous diseases. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, etc., called *Hôpital des Petites Maisons*, from the courts being surrounded by small houses. By an ordonnance of October, 1801, this institution was appropriated exclusively to the aged and infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It is now appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the department of the Seine, for two years, and contains 160 large chambers for married couples, 115 small chambers for widows and widowers, and 264 beds in the dormitories. Thirty of the best chambers are reserved for couples 60 and 70 years of age, who can give 3200 fr. for admission; the remaining 130 are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The 100 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers, and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1000 fr. on their admission. Each inmate is required to bring a bedstead, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day, and two pounds of raw meat per week; the sum of 4 fr. every ten days; and a double *stère* of wood and four *voies* of charcoal a-year. The number of inmates amounts to 750, of both sexes. The buildings are plain, a chapel is annexed to them, and the garden attached to the institution is extensive. The front doorway is remarkable for its scroll work. The *Sœurs de Charité* attend this establishment, and the chief medical man is Dr. Labric. Strangers may visit this highly-useful and interesting hospital every day, on producing their passports.

At the junction of the streets opposite to this hospital is an edifice serving as a fountain, but of no interest; and immediately to the east is the ABBAYE AUX BOIS, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous to this

church was a convent, which was bought in 1719, by a community of nuns called Religieuses de Notre Dame aux Bois. The church, built at that period, is not remarkable in point of architecture. The only pictures of note that it contains are a Virgin and Dead Christ, by Lebrun, and a St. John, by Vincent.

Opposite to this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres.

The rue d'Assas leads from this to the rue Vaugirard, in which, at No. 83, an immense reservoir has been constructed by the City of Paris, to receive water from the basin of la Villette and the Artesian well of Grenelle, and supply the faubourg St. Germain. A winding staircase leads to the top, where two separate sheets of water, of 800 square metres each, will be seen. The depth is 5 metres, and the total quantity of water is 8000 cubic metres, or 216,000 cubic feet.

The visitor will now proceed by the rue du Bac, in which, at No. 132, is the *Hôtel Chatillon*, built by a pupil of Mansard, and now occupied by the *Congrégation des Sœurs de St. Vincent de Paule*. North of this stands

ST. FRANÇOIS XAVIER, or ÉGLISE DES MISSIONS ÉTRANGÈRES, second chapel of ease to St. Thomas d'Aquin, 120, rue du Bac. —A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one on the ground-floor, and the other above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one, of the Ionic order, is slightly cruciform, with two cupolas, the western and longer arm of the cross serving for the choir, and communicating with the seminary behind. Over the altar is the Adoration of the Magi; and on the north side of the choir is a good painting, by Bon Boullongne, of Christ driving the money-changers from the Temple, and a small copy of one of the cartoons of Raphael. In the north transept, used as a chapel of the Virgin, is a Holy Family, of the school of Lebrun, and in the southern transept, or chapel of St. François Xavier, is the apotheosis of the saint. On the same side is a good painting of the Death of Christ. Over the eastern door is the organ, and a small gallery. The altar is of white marble, and is graced with three beautiful bas-reliefs of Hope, Faith, and Charity. The seminary is intended for the instruction of young men in the sciences and languages necessary for missionaries in the east; its superior for the time being is also rector of the church; and the institution can boast of having numbered among its members the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments on the scaffold.

The stranger, if fond of examining the domestic architecture of the times of Louis XIV. and XV., may gratify his curiosity by wandering into some of the streets that cross the rue du Bac; in any one of them he is sure of finding something interesting.

In the rue de Babylone is a barrack for infantry, famous for the attack and defence of it in the revolution of 1830; and in the rue Vanneau, No. 8, is a newly-erected house, worthy of examination, being a faithful example of the style of Francis I. In the rue de Varennes, No. 23, is the hotel of the late Duchess de Bourbon, now the property of H. R. H. Mme. Adelaide. It was constructed by Brongniart, and stands in a fine garden, with a long avenue reaching quite to the rue de Babylone. No. 35, in the same street, is the Hôtel d'Orsay, formerly belonging to the late eccentric and wealthy M. Séguin, and recently restored and embellished by Count Duchâtel. Near this at No. 110, rue de Grenelle, corner of rue Belle-Chasse, is the ancient convent of Panthémont, now used as a barrack for cavalry. Part of the old buildings are now demolished, and a new one erecting to enlarge the barracks. The church, devoted to protestant service, fronts the street, and is surmounted by a well-proportioned dome, and is a good architectural object. Its interior is cruciform, and ornamented with ionic pilasters and curved friezes. This street contains some of the élite of the ancient nobility of France; the western part has, at No. 116, the hotel of the Minister of Public Instruction, and, at No. 101, the residence of the Minister of the Interior. In the Place Belle-Chasse, hard by, works are in progress for the new church of Ste. Clotilde, the cost of which is to be three millions. In the rue de Varennes, at No. 26, is the Hotel of the Minister of Commerce, lately enlarged, and communicating through the garden with the Ministry of the Interior.

The neighbouring rue St. Dominique is celebrated for its noble residences; among them the following are worthy of observation; the *Hôtel de Luynes*, No. 33; the *Hôtel of the late Duchess Dowager of Orleans*, No. 58, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès; the *Hôtel de Grammont*, No. 103, and the *Hôtel de Périgord*, No. 105.

At Nos. 82 and 86 are the residence and office of the Minister of War. This is a very large establishment, and contains a valuable library, of upwards of 20,000 volumes, which is celebrated for the following literary and historical treasures: the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession, part of which have been already published; the correspondence of Napoleon

and General Berthier; a vast collection of most valuable geographical documents, etc., among which are the large official maps of France, corresponding to the ordnance survey maps of England; a very extensive series of drawings of the battles of Napoleon, made from strict surveys, afterwards executed on the localities themselves, by order of the Emperor; together with a great number of various interesting and important documents, the most valuable of which are successively publishing under the title of *Mémorial du Dépôt de la Guerre*. To visit this library apply to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The visitor passes hence, by the rue St. Vincent de Paule, to ST. THOMAS D'AQUIN, parish church of the tenth arrondissement, Place St. Thomas d'Aquin.—This church formerly belonged to a convent of Jacobins, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment, in which is a bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length, and 72 feet in height. The interior is ornamented with Corinthian pilasters, the capitals of which are carved with unusual spirit and elegance. The spandrils of the arches are filled with wreaths of flowers and fruit, and above a bold cornice runs a narrow gallery all round the church, over which windows rise to the vault. The church is slightly cruciform, the depth of the transepts being equal to the breadth of the aisles, and a cupola expands over their intersection with the nave. It is painted in fresco by Blondel, and represents in four compartments, separated by painted scroll-work, the four Evangelists, Christ holding the Gospel, and the Virgin adored by angels. In the pendentives are St. Thomas d'Aquin, St. François de Sales, St. Vincent de Paule, and St. Dominic. The choir is semi-circular, with a richly-gilt semi-cupola. Behind it is a chapel to St. Louis, with a picture of that saint; the ceiling and walls are painted in fresco by Blondel, the former representing [the Assumption, and the latter the Bearing of the Ark. In the western transept are the personifications of the Hearts of Jesus and Mary in two paintings by Cigoli; and the white marble altar with a statue of the Virgin will be remarked on account of its curious pediment, which may be considered a fault in architecture. In the western aisle are: St. Thomas d'Aquin stilling a storm at sea, by Scheffer; the Conversion of St. Paul, by La Hire; the Prodigal Son, by Roehn; and a Descent from the Cross, by Guillemot, painted in 1639, of considerable merit. In the eastern aisle,

are : Magdalen at the Calvary ; Paul before Festus, by Vouet ; and a good Holy Family of the Flemish School. In the following transept : the Apotheosis of St. Vincent de Paule, and Christ in the Garden of Olives, by Bertin ; a good picture for light and shade. Over the sacristy door, in the same transept, is a picture of St. Louis, and in the other is one of Ste. Catherine. The pulpit is well carved, and there is a fine organ over the entrance. The church is celebrated for its preachers, and for its fashionable congregations.

Adjoining to this church, 3, Place St. Thomas d'Aquin, is the **MUSÉE D'ARTILLERIE**.—This highly interesting and curious museum, a visit to which should not be omitted, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-Meuble de la Couronne, the Château de Chantilly, the Château de Sedan, the Bastille, and other armories. During the last war the museum was greatly augmented by spoils from the enemy, but in 1814 was much diminished by the removal of arms claimed by the allies ; in 1815, the Prussians carried off 580 chests of arms. The visitor is recommended to purchase a catalogue at the door, price 1 fr., to the numbers of which we occasionally refer in the following description. In the passage leading to the rooms of the ground floor are guns of various calibres, from the roughest contrivances in the infancy of the invention to the most elegant forms of later days. Among them are several Turkish pieces with Arabic inscriptions, and four pieces taken from St. Juan d'Ulloa in 1838. A colossal chain is suspended along the walls, 590 feet in length, and weighing 7,896 pounds, called the *Chaîne du Danube*, from having been used by the Turks for a pontoon bridge over that river, at the siege of Vienna, in 1683. On entering the first room on the ground floor, we find field-pieces, howitzers, culverins, and falconets, circularly disposed. Two pieces of large calibre, with Arabic inscriptions, flank the inner door. Here Nos. 2576 and 2589 deserve attention. Next is the *Salle des Modèles*, with models in the proportion of 1 to 6, of cannon, gun-carriages, ammunition-waggons, etc. Nos. 2626, 2627, 2604, 2599, 3039, and 2677, are remarkable. The visitor then returns and ascends the staircase, which leads to the *Salle des Armures*, divided into four parts, with coupled Doric columns supporting arches. The ceiling is painted in grisaille with arms and attributes of war. It is lit by semicircular windows ; the walls are hung with trophies of casques, coats of mail, shields, etc. The floor along the walls is occupied by complete suits of armour, on blocks, with the escutcheons of the former owners (some of whom are uncertain) painted upon

them. The middle of the floor is occupied by figures on horseback in armour. The walls are also receiving a series of portraits, by Philippes and Van Parys, of the most eminent French generals from the earliest times to the present day. Among those already placed, the visitor will remark Count Valée, de Lariboissière, the Duke de Raguse, and two members of the family of Sully. In this gallery the armour is arranged chronologically, the series commencing at the farthest extremity. The visitor will remark No. 6, the armour of Frederic Maurice, prince of Sedan; No. 17, of the time and with the initials of the Emperor Maximilian; No. 21, that of Frederic V., King of Bohemia; No. 28, that of Francis I. on horseback, in the midst of the hall; No. 37, attributed to Henry III. of France; No. 38, that of Charles IX.; No. 40, that of the Duke de Mayenne, head of the *Ligue*; No. 41, Henry Duke of Guise; No. 60, the armour made at Brescia, and presented by the republic of Venice to Louis XIV., in 1688; No. 72, attributed to Connétable Anne de Montmorency; No. 187, the helmet of Henry II. of France; No. 189, the sword, helmet, and other remains of the armour of Henry IV.; No. 193, the helmet of Bajazet II., son of the conqueror of Constantinople. Other suits of armour, of doubtful origin, are described in the well-composed catalogue, but would be too numerous for description here. At the extremity of the gallery are two trophies containing arms of rich and costly execution; and on brackets near them two ancient helmets, one of which is said to have been that of Attila, who died in 453; the other, on which are some verses of the Koran in Arabic characters, is said to have belonged to Abderama, killed by Charles Martel in 730. In the other galleries, which are numbered 1, 2, 3, and 4, are racks, in which are arranged small arms, ancient and modern. The most curious and costly objects are in glass cases. Along the sides, next the windows, are rows of tables, presenting models of cannon, gun-carriages, military equipages, machines, instruments, etc. Upon the floor under the racks are models of large dimensions. We may notice, in gallery No. 1, the precious inlaid carabines, cross-bows, and stirrups; Nos. 1420, 1370, 1388, 1389, and 3761. In gallery No. 2, the model of the bridge of Mellingen, and the oriental arms in the press; in gallery No. 3, in a glass case, relics of the battles of Agincourt and Crécy; and in gallery No. 4, the collection of modern arms, and Nos. 3804, 833, 854, and 124. Strangers are admitted on Thursdays from 12 to 4, on producing their passports. A building containing a military library of 6,000 volumes, besides naval charts, etc., is also attached to this museum, but is reserved for the use of the officers forming the garrison of Paris, and not open to the public.

In rue de Grenelle, No. 57, to the east of the rue du Bac, is the FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon, who furnished the designs, executed the figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a concave semi-elliptical form, 90 feet in length by 36 in elevation. In the centre is a pavilion, resting on a basement, with plain horizontal rustics, and consisting of two couples of Ionic columns supporting a pediment. In front is a group in white marble, representing the City of Paris sitting on the prow of a ship, between the Seine and the Marne. In the lateral niches are allegorical statues. Between the columns is the following inscription, by Cardinal Fleury:—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Gallici imperii finibus, innocue propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliata; gloriose simul et pacifice regnabat; fontem hunc civium utilitati, urbisque, ornamēto, consecrarunt Præfectus et Ædiles, Anno Domini M.DCC.XXX.IX.

The wings have Doric pilasters, between which are four statues and as many bas-reliefs, representing the four seasons, besides two escutcheons containing the arms of the city.

From hence the rue de Grenelle leads into the rue des Saints Pères, where, at No. 58, will be remarked a small church, erected in 1773 by De Cote, architect to the King, on the moulding of which is a statue of Esculapius. It now serves as an annexe to the *École de Médecine*. From hence the visitor will go to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—This hospital was founded in 1613, by Marie de Médicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded medical relief to the sick, but assisted them in their spiritual duties. A new ward and portico were erected in 1784; the latter is in the rue des Saints Pères, and formerly served as an entrance to the hospital, but is now closed. A new handsome front, with a spacious Doric entrance and vestibule, has just been completed in the rue Jacob. The courts are spacious and airy; there are gardens also for the convalescents. Clinical and medical schools have been established. It contains 530 beds. The same diseases are treated here as at the Hôtel Dieu and the Hôpital de la Pitié. The *Dames de St. Augustin* attend upon the sick. The average number of patients is 8,000, and the mortality 1 in 10.40.—Physicians, Drs. Andral, Fouquier, Rayer, Cruveilhier, and Bouillaud. Surgeons, Messrs. Velpeau and Gerdy. Consultations every day, from 9 to 10, Sundays excepted. Strangers

are admitted daily from 1 to 3, upon application to the director at the bureau.

The next street, to the east of the rue St. Benoît, in the rue Jacob, leads to

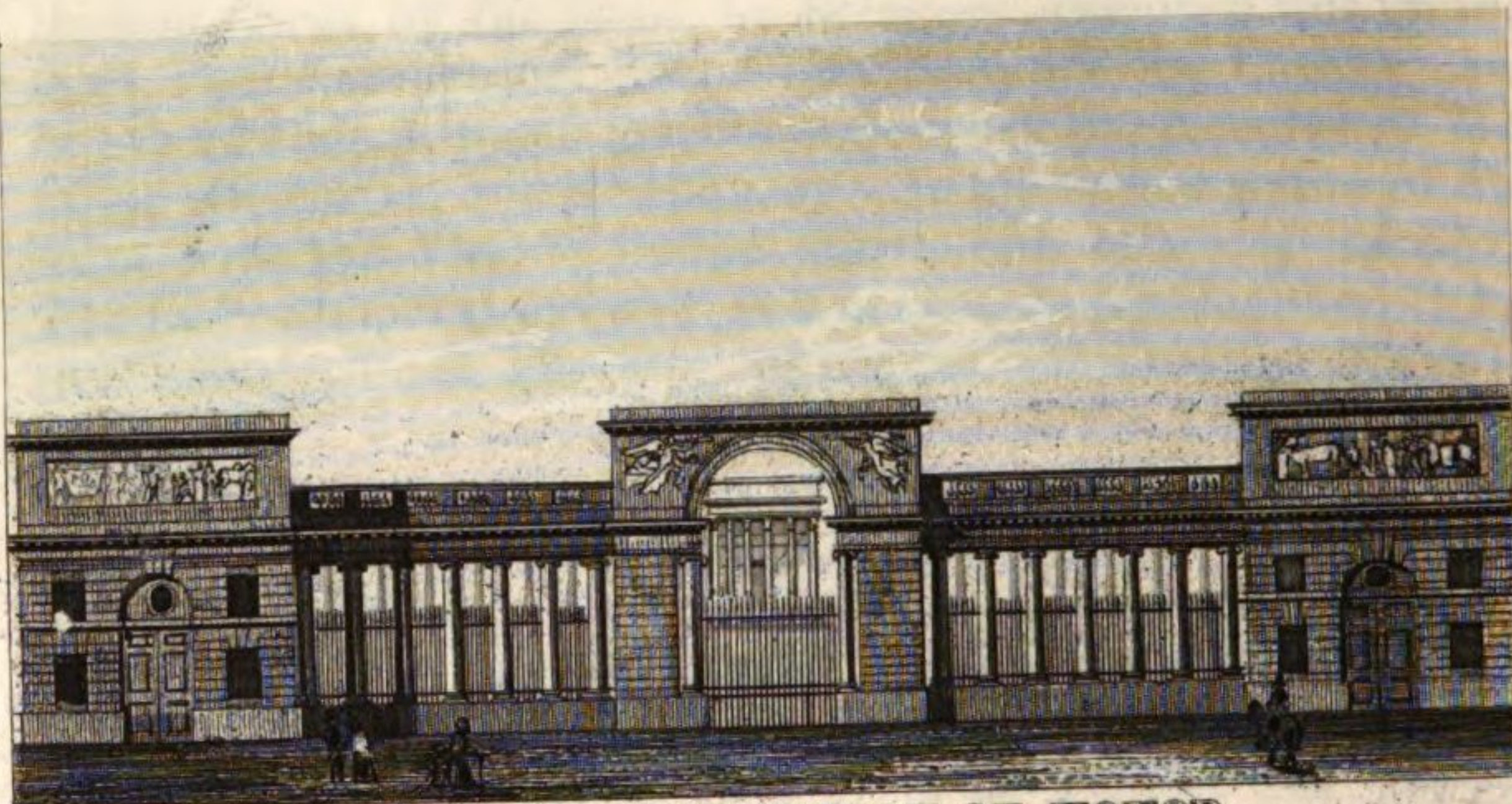
ST. GERMAIN DES PRÉS.—This is the abbey-church of one of the most extensive and most ancient monastic establishments of Paris. Childebert, son of Clovis, on the instigation of St. Germain, Bishop of Paris, founded a monastery about the year 550, though the *Pragmaticum*, which is still preserved among the archives du royaume, dates from 561. He dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relics of the latter saint were brought by him from Spain, and given to the monastery, together with the treasure which he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, extending over the whole of the southern bank of the Seine, from the Petit Pont in Paris to the village of Sèvres. Throughout this domain the society possessed full jurisdiction, which they retained till 1674; and the prison of the Abbaye still remains as a monument of their importance. The church, dedicated in 557, was celebrated for its decorations, and was called “The Golden Basilic.” The buildings, gardens, etc., which occupied the site either of a Roman temple, or of some building dependent on the Roman imperial palace, were without the walls of Paris; but in 861, the Normans, in their incursions along the course of the Seine, attacked, and nearly destroyed, the monastery. The church was burnt; of which nothing is supposed to remain except part of the lower work of the western tower. The tomb of Childebert was injured at this period, but was carefully restored by the monks after the invaders retired. According to some accounts, the abbey sustained three attacks of the Normans in 846, 853, and 886; but it is certain that the edifice was soon afterwards repaired; and that the Abbot Morardus, 26th in succession, began rebuilding the church in 990. The work was carried on by his successors at various intervals, till 1163, when Hugues III., abbot of the monastery, having completed its restoration, it was consecrated by Pope Alexander III. No material alterations took place till 1644, and 1653-6, when the society caused the wood-work of the choir to be altered, and stone vaulting to be substituted for the wooden ceiling of the nave. The great altar was also moved to the entrance of the choir, and the tomb of Childebert placed in the middle of the church. This was not, however, the only place of worship in the monastery: the chapel of Notre Dame was built about the middle of the 13th century, by Pierre de Montereau, during

the abbacy of Hugues d'Issy, and was finished in the time of Thomas de Mauléon, his successor. This, if we may judge by the fragments that remain, was one of the most exquisite pieces of architecture of the middle ages. About the same time also, Abbot Simon, in 1239, began the celebrated refectory, which was finished in 1244. This building resembled that of St. Martin des Champs, and was not unlike a church. In 1227 also, the cloisters were erected on the northern side of the church, by Abbot Oddo; so that the monastery, at the time of the Revolution, must have been a rich repository of the architecture of the 13th and preceding centuries. In 1369, the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., being still without the walls of the town, it resembled a fortress, like its rival St. Martin des Champs. At this latter period it was encompassed by a moat; and to the west, where part of the Faubourg St. Germain now stands, was an open space, called the *Pré aux Clercs*, from its being a favourite resort of the students or *clerics* of the University; it was also the place of fashionable rendezvous of duellists. Up to 1503, the abbots had been generally elected by the society, but after that period they were nominated by the crown; and among other distinguished men who attained this honour was Casimir, King of Poland, who died in 1672. One of the most remarkable events connected with the history of this celebrated society was its incorporation, in 1644, with the illustrious congregation of St. Maur; from whence emanated those learned Benedictines, whose historical and critical labours have formed an epoch in modern literature. Mabillon, Montfaucon, Achery, Ruinart, etc., were all of this abbey. The abbot's palace was built by the Cardinal de Bourbon, in 1586, and still exists, a large brick building, faced with stone, east of the church. At the Revolution, this abbey being suppressed, the buildings were converted to public purposes, and became a saltpetre-manufactory. An explosion taking place in 1794, the refectory and library were destroyed, and the church much damaged. The building remained in very bad repair till the reign of Charles X., when the restoration of it was commenced by M. Godde, and continued till 1836, in which year it was completely terminated. The site of the chapel of Notre Dame is now occupied by a street, where part of the side walls remain; houses stand on the cloisters and where the refectory once existed; and few traces remain of the monastery except the abbot's mansion and the church; the latter is one of the most interesting monuments of Paris, being perhaps the earliest of which the date is clearly ascertained. The two eastern towers that stood one on each side of the choir, in the angles

formed by the transepts, were of the time of the Abbot Morardus, in 990; their upper parts no longer exist; the western tower is in full preservation, and consists of a square body, with buttresses at the angles, and double arched windows with columns; the whole surmounted by an octagonal spire, with four smaller ones at the angles. The western porch, masked by a worthless Doric entrance, deserves attention, as also the lateral entrance by the rue Childebert. The former is pointed, with receding arches resting on clustered columns; in the ogive is a bas-relief of ancient date, representing the Last Supper, and over this the figure of Christ. The figures that once adorned the western front may be found in Montfaucon's *Antiquities*. The interior is cruciform, with a nearly circular east end, and quadripartite vaulting throughout; the nave is simple, having plain aisles without chapels, except one in the southern aisle, but the choir is surrounded by them. There is no triforium in the nave, and the arches are semi-circular: all this part is also of the time of the Abbot Morardus. That part of the choir which stands between the eastern towers is supposed to be intermediate in date to the nave and the choir; the latter of which is the work of Abbot Hugues III., in 1163. All the capitals of the pillars forming the piers will be particularly remarked for the devices of which they are composed; many of those in the nave are restorations of the old ones, which, from their ruinous state, were obliged to be removed; they were, however, copied with the most scrupulous fidelity, and the whole forms a valuable and curious series of early sculpture. The piers of the nave are fronted with lofty attached columns with Corinthian capitals from which spring the ribs. The vault here is circular, while that of the choir is Gothic. The square-headed triforium of the choir is also worthy notice. The ceiling and walls of the choir are being painted by M. Flandrin. The chapels are fronted with clustered columns, and so are also the piers of the transepts. The high altar, placed at the entrance of the choir, has been lately restored; it is of white marble, and stands on a raised platform composed of beautiful French marbles. The southern aisle contains little worthy of attention, save the Martyrdom of St. Vincent, by Cazes (1784), and the afore-mentioned chapel, surmounted by a cupola and drum, the ceiling of which is boldly painted with the apotheosis of a saint. The southern transept, which is the chapel of Ste. Marguerite, contains a handsome tomb of one of the Castellan family. In the chapel of the choir next to the sacristy is a tomb of James Duke of Douglas, who died in 1645. His figure in white marble is reclining on a sarcophagus. Here also is a painting of Joseph

leading Christ by the hand, by Delarue. Opposite this chapel is St. Paul haranguing Herod and Berenice, by Cazes (1784.) In the 2d chapel, black marble slabs mark the remains of Mabilion, Descartes, and Montfaucon. In the 3d is a statue of Ste. Anne with the Virgin; in the fourth one of Ste. Geneviève. The Lady Chapel is circular, and of recent construction; it has two finely painted grisailles on canvas, representing the Adoration of the Magi and the Presentation in the Temple. Next, in the northern aisle of the choir, is a Mater Dolorosa, in plaster, with four angels on brackets, kneeling. In the chapel of St. Vincent de Paule, is the statue of that saint; in that of St. Paul, is a monument to Boileau, said to be interred here; (1) and two good paintings, Christ delivering the keys to Peter, and the angel delivering St. Paul from prison. In the adjoining one is the Archangel crushing the Demon, and a marble monument to another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The north transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his battles, and the Presentation in the Temple, the colouring and design of which bear traces of a pupil of Rubens. The paintings in the northern aisle of the nave are: the Death of Sapphira, by Leclerc (1718); St. Germain distributing the presents of Childebert to the poor, by Steuben; the Entrance of Christ into Jerusalem; the Baptism of the Eunuch, by Bertin (1718); and the Raising of Lazarus, by Verdier (1677). The pulpit, of white marble, is of elegant design. Two flights of steps lead to it from the southern aisle; it is flanked by two statues in bronze, by Jacquot, one allegorical of the Mosaic law, the other of the Christian faith. The front is adorned by three bas-reliefs in bronze; the lateral are arabesques, and the one in the middle represents the Saviour preaching. The canopy is supported by two caryatides in bronze resting on marble pedestals. The other objects worthy of notice are, the organ over the principal entrance, the baptismal font in the north-western chapel, richly sculptured in marble, and inlaid with gilt bronze, and facing the southern aisle, a statue of the Virgin, the same which Queen Jeanne d'Évreux gave to the abbey-church of St. Denis, surmounted by a tasteful Gothic canopy, and surrounded by a gilt railing. The tomb of Childebert, that formerly stood in the middle of the church, is now at St. Denis. For a description of this, and of the interesting discoveries made in the

(1) The best authorities place Boileau's remains in the Sainte Chapelle.



PALACE OF THE LEGION OF HONOR.



PALACE OF THE INSTITUTE.



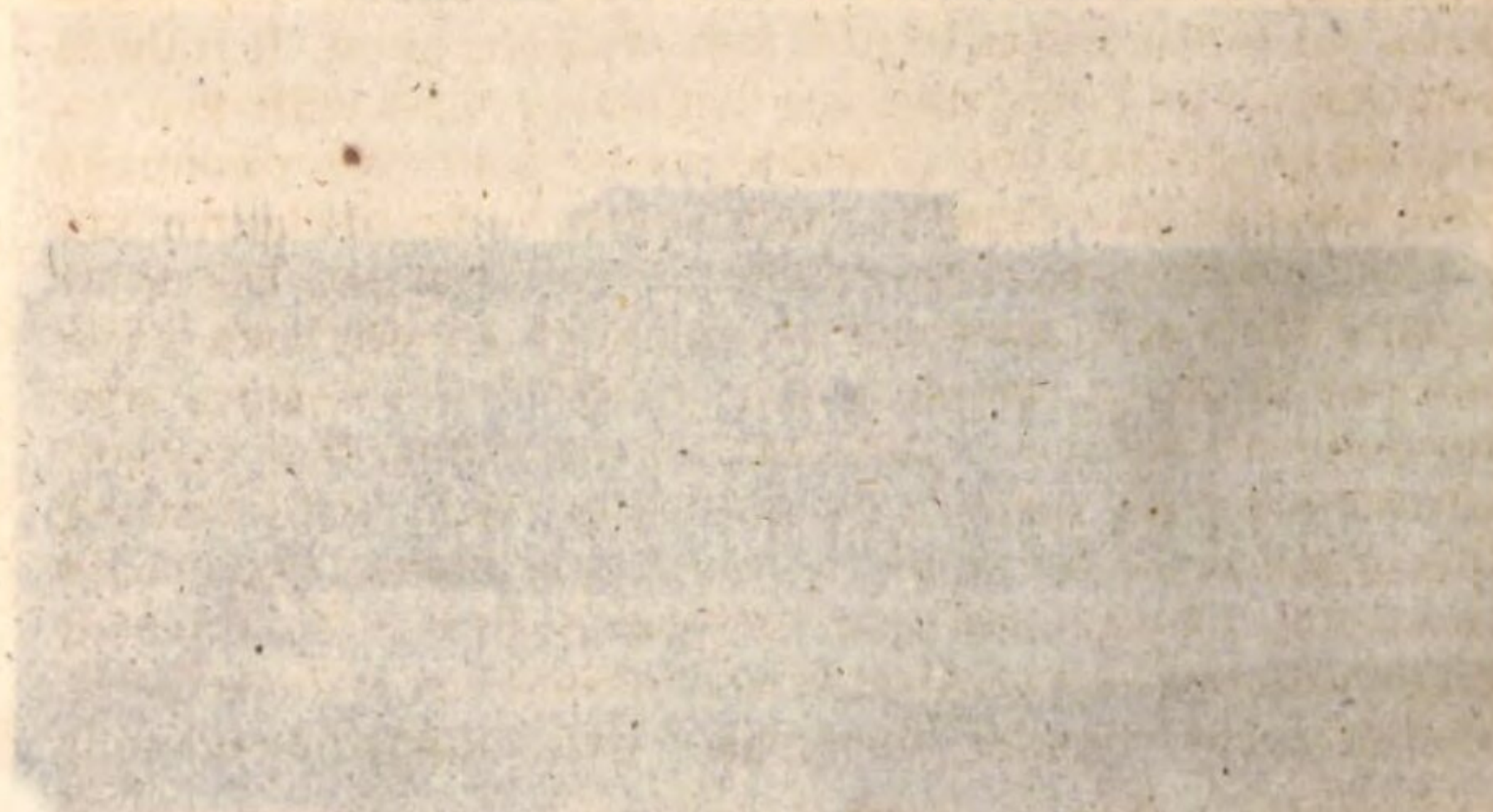
THE MINT.



FRONT OF THE HOUSE OF COMMONS.



FRONT OF THE UNIVERSITY OF CAMBRIDGE.



THE MUSEUM.

opening of other tombs of this church, as well as for the general history of the abbey, the reader is referred to the *History of Paris*. (1) The dimensions of the church are 200 feet in length, 65 in breadth, and 60 feet in height.

After leaving this most interesting church, and passing into the rue Ste. Marguerite, the visitor will perceive, nearly at the corner of this street and the rue de l'Échaudée, the gloomy prison of the *Abbaye*, or Maison d'Arrêt Militaire, with a small turret at each corner. (See *Prisons*.) Following the rue de l'Échaudée, he will arrive in the rue de Seine, and by the small passage du Pont Neuf, one of the first established in Paris, will pass into the rue Guénégaud, leading to the Quai Conti. The stranger will perhaps be reminded by these names that he is on a spot immortalised by the genius of Sterne; and though he may no longer meet with similar adventures on the Pont Neuf, he will still find booksellers' stalls on the Quai Conti, where femmes de chambre still pass, though not always escorted by a sentimentalist like Sterne, or followed by a valet like Lafleur.

On this quay is the

HÔTEL DES MONNAIES.—A mint is known to have existed in Paris under the second race of kings, and to have been placed somewhere in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down, and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Antoine, and the first stone of the present structure was laid on 30th April, 1768, by the Abbé Terray, comptroller-general of the finances. It was finished under the direction of the former, in 1775. The principal front is 360 feet in length, and 78 in elevation. It is three stories high. In the centre is a projecting mass with five arcades on the ground floor, forming a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues. The front towards the rue Guénégaud is 348 feet in length. Two pavilions rise at its extremities, and a third in the centre surmounted by a square cupola. On the attic stand four statues, representing Fire, Air, Earth, and Water, with slabs bearing appropriate distiches. The intermediate buildings have only two stories. The ground plan includes eight courts, of which the central one is the most spacious. It has two pavilions facing each other, each bearing a pediment; the southern one has four

(1) HISTORY OF PARIS, 3 vols. 8vo., Galignani and Co. There is also a history of the abbey by Dom Bouillard, who was one of the learned Benedictines of the society.

Doric pillars, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is a staircase decorated with sixteen Ionic columns, and containing a bust of Antoine, the architect, placed on a pedestal; in the antechamber above is a fine coining-machine by Thonneller; and next is a magnificent saloon, called the *Musée Monétaire*, adorned with 20 Corinthian columns in stucco, supporting a gallery. In this room is contained an immense collection of the coins of France and other countries, classed chronologically, besides the medals struck on various public occasions. The monetary collection of France begins with 2 coins of Childebert I., of the date 511-568, and is nearly complete to the present day. Among them the gold pieces of 10 louis, in the time of Louis XIII., are of remarkable size and beauty. The series of Louis XIV. are magnificent coins, and are interesting, as showing the monarch's portrait from childhood to death. The collection of English coins is good; the earliest it contains is a half gold noble of Henry VI., date 1421. (1) The oldest Spanish coin is of the year 680, under the reign of Tulca, 29th king of the Goths. Here too will be remarked the Mexican money, square lumps of metal stamped after being merely weighed; some curiously rude money stamped by Napoleon during the siege of Cattaro; the Cologne lozenge-shaped rix-daler, date 1583; money of King Otho of Greece, 5-drachm pieces; money of Don Miguel; Turkish money, date 1730-54, of very great intrinsic value, containing 996 parts of pure gold out of 1000; the money of the Liberator Bolivar; of the United States of America, bad specimens, etc. Among the medals will be observed one of Charlemagne, an invaluable relic, of most excellent execution, worthy of the best times of Rome; Charles VII., date 1461, the earliest medal of which the original die exists; Boccaccio; Louis XII.; Henry VIII.; Francis I.; Ignatius Loyola; Francis II., and Mary, Queen of Scots; Cardinal Richelieu, a superb medal by Varin, for which that artist's life was spared; the Convent of the Val de Grâce; and of the states of Languedoc. To these should be added the complete series of Louis XV., XVI., the Republic, the Empire, and down to the present time, the whole forming an unrivalled national collection. In adjoining rooms are models of the furnaces, instruments, etc., used in coining and proving money. There is also a splendid colossal marble bust of Napoleon, executed for Fouché by Canova in 1806, and a model in bronze of the mask taken from the Emperor's face

(1) The visitor will see a medal struck in commemoration of the visit of Queen Victoria to France in 1843.

at St. Helena 20 hours after his death; a model of the pillar of the Place Vendôme in bronze, peculiarly interesting, as displaying the statue of Napoleon which adorned the column before the Restoration, in his imperial robes. It was executed by Brenet, in the proportion of 1 to 24, and cost 6000 fr. A glass case contains a representation in wax of the bas reliefs with which its shaft is encircled. Returning to the first room, a door opposite the entrance to the right leads to the staircase of the Gallery, on ascending which, the visitor will find a room partly filled with specimens of mineralogy, and metals in their refined state, and partly with the dies of counters, honorary medals, tokens, etc., coined under different reigns. From this, passages right and left, containing dies of coins and historical medals, from Charles VIII. to Louis XIV., and from Louis XVIII. to Louis Philippe, lead to the last room, which completes the series with the reigns of Louis XV., XVI., the Republic, and Napoleon. The visitor, on retracing his steps, will enter the gallery of the first room, which is filled with dies of medals struck on particular occasions, or for public societies, commercial companies, and private individuals. Here also, in a glass case near a window, are ancient seals of various reigns. A very copious and learned catalogue is published of the whole, with detailed descriptions of the medals; and, from its low price of 3 francs, the visitor will do well to possess such a work. Among the medals will be remarked one commemorating the birth of the King of Rome, with his bust. Medals of which the dies are retained are sold to visitors for the benefit of the establishment at a trifling cost; but of the coins of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved but not shown to the public. In the Hôtel des Monnaies are performed all the operations of coining, besides the assaying and stamping of the gold and silver for jewellers, etc., who are obliged by law to have every article stamped before it can be sold. It is also the seat of the general administration of the coinage of the realm. (1) On the ground floor, to the right of the entrance, is the laboratory, consisting of seven rooms, where metals are tested, refined, etc. Passing into the second court to the left, we enter the *ateliers*, newly fitted up, with numerous machines of the invention of M. Thonnellier, moved by a splendid steam-engine, and producing 60 to 80 coins per mi-

(1) In France, besides the Hôtel des Monnaies at Paris, there are mints at Bordeaux, Lille, Lyon, Marseilles, Rouen, and Strasbourg. Each has its officers, but all are subject to the authority of the Commission des Monnaies.

nute. The museum is open to the public on Tuesdays and Fridays, and to foreigners with passports on Mondays and Thursdays, from 1 to 3. To visit the laboratory and ateliers, visible only on Tuesdays and Fridays, from 10 to 1, a special ticket is necessary for which write to *M. le Président de la Commission des Monnaies, Hôtel des Monnaies*.

To the west stands

The PALAIS DE L'INSTITUT.—The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the Collège Mazarin, now called the Palace of the Institute, on the Quai Conti. This edifice was founded by the will of Cardinal Mazarin, for natives of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown. These nations alone being admissible into the college, it took the name of *Les Quatre Nations*. The cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and a yearly revenue of 45,000 livres. This edifice was commenced in 1661, (1) after the designs of Leveau. The front forms the concave segment of a circle, terminated at the extremities by projecting pavilions, with open arcades in the basements. In the centre is the front of the church (now the hall where the public meetings are held), composed of four columns and several clustered pilasters of the Corinthian order, surmounted by a pediment, in the shield of which is a clock supported by Art and Science personated in bas-relief. Above the front rises an attic, adorned with Composite pilasters, and pierced with lofty arched windows, the whole surmounted by a dome, having a small cupola, and along the roofs of the pavilions, which are ornamented with Corinthian pilasters, are placed vases. In front are two fountains, ornamented with lions in cast iron. Within, there is an octagonal court adorned east and west by two pavilions, fronted by Corinthian columns supporting sculptured pediments, and ascended by steps. Beyond this, is a vast rectangular one, lately completed, with new buildings, the principal body of which is of Doric and Corinthian architecture. The old hall where the Académie des Sciences formerly sat is now abandoned for a new and larger one. The remaining buildings are now tenanted by various officers and persons connected with the Institute. In the first court a staircase, on the western side, leads to the public rooms of the Institute; and a door, on the same side, opens into the corridor of the hall where the public sittings are held.

(1) In 1842, while making some excavations in one of the courts of the Institute, the workmen discovered part of the walls of the celebrated Tour de Nesle.

In the vestibules are the statues in marble of several of the great men of France, who have honoured the country by their intellect : d'Alembert, Montaigne, Molé, Montesquieu, Rollin, Montausier, Molière, Corneille, La Fontaine, Poussin, Racine, Cassini, and Pascal. The Grand Hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, etc. The recesses formed by the ancient chapels of the church are now used as galleries. The dome is richly ornamented, and the effect of the whole is imposing. The Hall is also adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. The eastern pavilion of the same court leads to the *Bibliothèque Mazarine* by a handsome staircase. Cardinal Mazarin possessed a library, formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement de Paris*. To repair this loss, Naudé, aided by Lapoterie, bought up for the Cardinal a great number of the works which had fallen into the hands of booksellers and private individuals. This second library Mazarin bequeathed to his College. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts were removed to the king's library, but others have since been acquired; and the collection, is now calculated to amount to 150,000 printed volumes, and 3,700 manuscripts. The library at present consists of an octagonal ante-room, a large gallery turning at right angles, 136 feet by 24, and a third room 54 feet by 24. All these have richly carved wainscoting, and Corinthian columns supporting a gallery. The principal room, where students are accommodated, occupies the site of the famed Tour de Nesle. It is adorned with many good marble and bronze busts, some of which are antique. The visitor will remark the busts of Mazarin and Racine, and the inkstand of the great Condé. It possesses also a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI., at which he is said even to have worked. It now bears the impression of a bullet with which it was struck from the Louvre, defended by the Swiss guards, during the Revolution of 1830. There is also a curious collection of models of Pelasgic monuments of ancient Europe, executed by the late M. Petit Radel, member of the Institute. The library is open to the public daily, except Sundays and festivals, from 10 to 3 : the vacation is from August 1 to September 15. It is rather inconvenient in winter, as it is not heated. The *Biblio-*

thèque de l'Institut is approached by a staircase from the second court. It is peculiarly rich in all scientific works, both national and foreign, and contains complete series of nearly all the transactions and periodical publications of the scientific societies of the world. The number of volumes is about 100,000, and they occupy a long wainscoted room, ornamented with carved work, at the extremity of which is the justly-celebrated statue of Voltaire, in marble, by Pigalle. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain. For information respecting the Institut, its Academies, and the days and hours of their weekly meetings, see p. 72. The annual meetings of the Academies are held as follows :—*Académie Française*, the first Thursday in May;—*Académie des Inscriptions et Belles-Lettres*, the first Friday in July;—*Académie des Sciences*, first Monday in November;—*Académie des Beaux Arts*, first Saturday in October;—*Académie des Sciences Morales et Politiques*, the first Saturday in April. The general annual meeting of the five Academies takes place on the 2d of May. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk. To obtain tickets of admission to these meetings the name of the applicant must be inscribed, at the office of the Secretary of the Institute, at least one month beforehand. The tickets are each for one person.

Opposite to this is the

PONT DES ARTS.—This bridge, for foot-passengers only, takes its name from the Louvre, which, at the time when the bridge was constructed, was called *Palais des Arts*. It rests upon very narrow piers, and is composed of nine cast-iron arches, with a horizontal wooden floor. This bridge, the first built of iron in Paris, was erected by a company, who are entitled to a toll of one sou for each person, for a certain number of years. The chord of each arch is 56 feet, the length of the bridge is 516, and the breadth 30. It was built by MM. de Cessac and Dillon, and finished, in 1804, at a cost of 900,000 fr. The view from this bridge is very fine.

The stranger now enters on the finest of the Parisian quays, the Quai Voltaire, and, turning into the rue des Petits Augustins, arrives at the

PALAIS AND ÉCOLE DES BEAUX ARTS.—The school of the fine arts, here taught, is divided into two sections, one of painting and sculpture, the other of architecture, and distributes annual prizes to its pupils, who are instructed by a large body of professors. Those who gain the grand prize given by the *Académie des Beaux Arts*, on certain conditions, are sent to Rome, to

study there for three years at the expense of the government. The students are instructed in all the various branches of their profession, and an exhibition of their works, as well as of those sent by the students from Rome, takes place every year. (See page 81.) During the Revolution, M. Alexandre Lenoir had succeeded in forming a very extensive museum of all the monuments of the middle ages, and such other objects of art as could be rescued from the populace, who every where in France attacked and pillaged the churches, monasteries, and châteaux. With great enthusiasm and unwearied perseverance, that gentleman formed what was appropriately called the *Musée des Monuments Français*, and the government appropriated to it the buildings of the Petits Augustins. In 1816, however, a well-intentioned but injudicious order of the government directed that these monuments should be replaced in the churches from whence they had been taken, or restored to their original possessors. The first part of the decree was carried into effect; and, among other churches, St. Denis received back the treasures that had been so fortunately preserved by a patriotic individual. But the monuments, etc., formerly belonging to private families, in few instances returned to their rightful owners; they underwent a sort of second pillage, and a very large proportion are for ever lost to the country. In 1820, a new edifice was begun in the convent garden, but was not carried on with much diligence till after 1830, when the arts received a new impulse from the public spirit of the monarch and the government. It has since been finished by M. Duban. The visitor approaches the Palais des Beaux Arts, either by the rue des Beaux-Arts, leading from the rue de Seine St. Germain, or by the rue des Petits Augustins; if by the former, he will pass through an ornamental iron gateway and railing closing the end of the street. From the rue des Petits Augustins, the entrance court is separated by a dwarf wall, serving as a screen, having intervals filled up with open iron-work. On each side of the great gateway are busts of Poussin and Pujet, and in the court others of Jean Goujon and Delorme. In front is a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group pillaged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a château erected at Gaillon in 1500 by Cardinal d'Amboise, and transported thence by M. Lenoir. Before proceeding farther, the visitor will remark, on each side, two piles of buildings of Ionic architecture; the southern one masks part of the ancient buildings of the convent; the northern contains the bureaux of the Director and two amphitheatres for students. Between this and the porter's

lodge is what formerly was the chapel, the front of which is formed of the portal of the *château d'Anet*, built for Diana of Poitiers, by order of Henry II., having three ranges of coupled columns of the Doric, Ionic, and Corinthian orders in succession, and adorned with bas-reliefs and statues, the finest of which is a Cupid in the act of stringing his bow. The interior consists of a single nave with an arched roof pierced with skylights, and strengthened with elegant tie-beams and king-posts. Near the entrance is a screen connecting the walls, and consisting of an entablature supported by four columns of red marble, and pilasters of the Corinthian order. At the furthest extremity, is a splendid copy of Michael-Angelo's *Last Judgment*, by Sigalon, on canvas, occupying the whole surface of the wall. In a chapel to the left, of hexagonal form, and crowned with a cupola, are casts of Moses, and two tombs, by Michael Angelo, one of which is the Tomb of the Medici; and also a fine cast of the bronze gates, by Ghiberti, of the Baptistery at Florence. The wainscoting is the same that adorned the *château d'Anet*. The nave is now used as a magazine for plaster-casts, among which will be seen a copy of the elephant that was to adorn the Place de la Bastille (see p. 287), a subject of some interest, since the original plaster model, which lately stood there, has been demolished. Here also are 12 pendentives copied from Michael Angelo's great-frescos in the Sistine Chapel at Rome. Returning to the court, the visitor will examine more minutely the splendid front of the *château de Gaillon*, which separates the first from the inner court. Its western surface is studded with brackets supporting antique statues, and medallions. The inner court is semi-elliptical, its great axis being occupied by the front of the palace 240 feet in length by 60 in height, consisting of two lateral pavilions connected by a central façade, with a plain rusticated basement, on which rest 12 attached and fluted Corinthian columns with 11 arched windows between, and surmounted by an attic story. The pavilions have plain Corinthian pilasters with square-headed niches. In front, on either side of the entrance, are pedestals with ten marble statues, the work of as many French artists studying at Rome. The court is flanked by two arched screens, the southern one of florid Saxon style, with three arches; the northern one with four; the two central ones supported by a colossal pendant keystone, the whole in the style of the time of Francis I. Beyond this, in a garden, is a fountain, surmounted by four figures sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the walls of the court, forming the curves, are spe-

cimens of old architectural and sculptural fragments, of which the following merit attention : a bas-relief of 1440 ; marble medallions with the heads of Titus, Vespasian, Claudius, and Galba ; two antique lions, and a shield of metal walled in, and embossed with mythological subjects. In the centre of the court is a curious monolith basin, brought from the Abbey of St. Denis, 12 feet in diameter, and ornamented with quaint heads. An inscription shows it to be of the 13th century.—*Interior.* On entering the spacious vestibule, which is Corinthian, staircases to the right and left are seen ; leading to the upper stories. Next is the innermost court, where the visitor will read the following inscription on the opposite building in gilt letters :

Inceptum Ludovico XVIII.

Ludovicus Philippus peregit monumentum anno MDCCCXXXVIII.

Underneath are medallions with the portraits of Leo X. and Francis I., the restorers of the arts ; and facing them are corresponding likenesses of Pericles and Augustus. Round the walls are engraved the names of famous artists of all countries ; the Englishman will be mortified to find here the name of only one countryman, Inigo Jones ! This court is rectangular, and paved with marbles. On the walls to the right and left are fragments of antique tombs, etc., also a curious bas-relief, representing a sacrifice. There are also statues of Cupid and Psyche, by Cavelier ; Mars reposing, by Godde ; and the Venus Pudica, by Vilain. On the opposite side is the entry to what is properly the *École des Beaux Arts*. Here what were once the cloisters of the convent have been turned into class-rooms for the students, etc., but the main building is modern, (1820,) and divided into two stories, appropriated to exhibitions of works of art. The galleries on the ground floor contain casts and copies of architecture from the antique, separated into three divisions ; one for Grecian, the second for Roman, and the third for the arts of Europe in general during the middle ages. The amphitheatre for the distribution of prizes, etc., on the western side of the inner court, is semicircular, and, besides richly-gilt compartments in the cupola, contains one of the finest productions of modern art, representing on the walls, opposite the president's chair, groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of discerning prizes to successful competitors. It contains 75 figures, of which 70 are artists. One of the female figures, arrayed in a green mantle, is the portrait of the artist's wife. This work is in oil on the wall, but is treated with all the freedom and force

which characterise a fresco, and stamps De la Roche as one of the greatest of modern painters : he is said to have occupied three years and a half in executing it, and to have received 80,000 fr. for this work. From the ample amphitheatre the visitor is conducted to a saloon containing the first part of a series of portraits of the most eminent members of the Academy. Here on a splendid chimney-piece of white marble, he will also see two angels, the work of Germain Pilon. From hence a passage leads to the *Salle du Conseil*, containing the remaining series of portraits. On the chimney-piece he will remark a bust of Louis Philippe, and in various parts of the room, 8 chandeliers of wood, carved and gilt, once the property of the old church (now demolished) of Ste. Geneviève; also two candelabra modelled upon originals found at Pompeii, and marble busts of academicians. Next is the *Gallery of Prizes*, divided into three parts by two partitions with Doric pilasters, and lit by 7 arched windows. Here is held the annual exhibition of works sent by the students at Rome, and of those executed for the annual prizes given by the school; the northern side being set apart for paintings, the southern for architecture. The walls are adorned with the pictures that have gained the grand prizes. Here may be seen the prize-works of the most eminent artists, such as Blondel, Hesse, Pujol, etc. The collection begins with a painting by Natoire, of the year 1721. The exhibitions take place in September. Every six months there is a competition for admission to this institution of nearly 500 young artists; of whom 100 are chosen for painting and 10 for sculpture, who then study from antique and living models, under the direction of twelve eminent professors. The architectural section has a monthly competition. The visitor will now pass to the *Salle des Modèles*, a room lit by 10 windows, and containing models of the most renowned monuments of Egyptian, Grecian, and Roman art. Though not yet completely classified, the visitor will remark the Pensile Gardens of Semiramis, the Parthenon, the Colyseum, the Propyleion, the Amphitheatre of Nîmes, the baths of Augustus, the triumphal arch of Orange, the leaning tower of Pisa, etc., all executed in the proportion of 1 to 100. On descending the grand staircase, he will not fail to remark its elegant design, and its rich incrustations in marble. A new amphitheatre for anatomy has been constructed south of the principal building, and further improvements are contemplated. The whole establishment is worthy of an attentive visit. Foreigners are admitted on application at the porter's, from 10 to 4.

The visitor will now strike into the rue Jacob, leading to the rue des Saints Pères, where, at No. 24, he will find the

ÉCOLE ROYALE DES PONTS ET CHAUSSÉES.—This school dates as far back as 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. It possesses a rich collection of plans, maps, and models, relative to these operations, as also a good library. The pupils are all taken from the École Polytechnique. The government of the establishment is vested in the Minister of the Interior, and the Director General des Ponts et Chaussées et des Mines. The present building, consisting of an entrance with fluted Doric columns, between two lateral pavilions, dates from 1845; and the museums, etc., not being yet classified, strangers are not admitted. A special order may, though with difficulty, be obtained for the purpose, by applying by letter, post-paid, to *M. le Secrétaire du Conseil Général de l'École Royale des Ponts et Chaussées*, at the School.

The stranger, returning to the Quai Voltaire, will find the PONT DU CARROUSEL, OU DES SAINTS PÈRES, a most elegant bridge of three iron arches on stone piers. It was built by M. Polonceau, in 1834. The iron framework, consisting of five large iron arches, between each couple of piers, connected by decreasing circular hoops with the upper bars, is formed on a peculiar plan, consisting of hollow pieces containing wood and pitch. It was erected by a company, at a cost of 1,030,000 fr., and a toll, producing on an average 160,000 fr. a-year, is paid on it by carriage and foot passengers. Its extremities have lately been adorned with four seated statues of stone on cast-iron pedestals, by Petitot, representing, on the side of the Tuileries, Industry and Abundance; on the other, the Seine, and Paris. Though well executed, they will perhaps be considered too ponderous ornaments for so light a bridge.

At No. 1, rue de Beaune, on this quay, is the hôtel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor of the house, so that it remained unopened for forty-seven years. On this quay are shops of dealers in prints, books, and articles of *vertu*; and the stranger will find it an agreeable and entertaining promenade.

ELEVENTH ARRONDISSEMENT.

Near the boundaries of the eleventh arrondissement, to the north-west, lies the

MARCHÉ ST. GERMAIN, built on the spot where once flourished

the *Foire St. Germain*. It is the most commodious in Paris, and was built, in 1811, by Blondel. Its architecture is plain and substantial, and so laid out as to afford every possible advantage of light and air. The plan of the *Marché St. Germain* is a parallelogram, 276 feet in length, by 225 in breadth. Each of the fronts has five entrances, closed by iron gates. In the galleries are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the principal structure is a similar building appropriated to butchers, in the centre of which is a niche, with a statue of Plenty, by Milhomme, having on its pedestal a lion's head, from which the water flows into a basin. A guard-house, bureaux for the inspectors, and other dependencies, are attached to the buildings. In the centre of the parallelogram is a fountain, which formerly stood in the place St. Sulpice in the form of an antique tomb, ornamented on all sides with bas-reliefs, representing Peace, Commerce, Agriculture, and the Arts and Sciences. Marble shells form the upper part of a vase, from whence the water falls into larger shells, where it separates into six small streams, and descends into square basins. A considerable sale of every description of birds takes place in the adjoining street, rue Lobineau, every Sunday morning. Around the fountain are four buildings, containing shops in which various articles of hosiery, etc., are sold.

From the *Marché St. Germain* the visitor will proceed to

ST. SULPICE, parish church of the eleventh arrondissement. This splendid structure was begun in 1655, when the first stone was laid by Anne of Austria, according to the designs of Levau. The works were carried on successively by Gittard and Openhard, but from want of funds made little advance till 1718. The rector of the parish, however, Languet de Gergy, in 1742 collected by a lottery sufficient money for the completion of the building. Servandoni finished the magnificent portico and front in 1745; the towers were raised, and altered, the southern one by Maclaren, in 1749, and the northern one by Chalgrin, in 1777.—*Exterior*: The portico is composed of a double range of Doric columns, 40 feet in height, and is approached by a flight of steps intersected by the plinths of the coupled columns. It supports a gallery and colonnade of the Ionic order, fronting an arched gallery, with columns 38 feet in height; above the whole was a pediment, which, being destroyed by lightning in 1779, was replaced by a balustrade. Under the portico are three entrances to the church, with niches between, and five alti-rilievi above. The ceiling is in compartments, exquisitely sculptured. The summit of the northern tower is 210 feet high; on it is the telegraph that corresponds with Strasburg;

on the southern one is that for Italy. Three bells of 12,500, 8,500, and 1,800 pounds' weight respectively were placed in the north tower in 1824. The northern tower consists of four stories, successively of the Doric, Ionic, Corinthian, and Composite orders; the columns are fluted, and have open arches between. The uppermost story alone is circular, and crowned with a balustrade. The southern tower is of a different design; the upper circular story is Doric, resting on a square story with blunted angles. The portico of the south, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, with statues of St. Peter and St. Paul. The curved buttresses springing from the mass of the side aisles of the edifice to support the centre and roof are worthy of note. The back is formed of an elliptical mass, crowned with a dome, and an overhanging semicircular turret, and slender turrets containing winding stairs, flank the body of the choir. The plan of the building is cruciform; its total length 432, its breadth 174, and its height 99 feet.—*Interior*: Aisles surround both nave and choir, and chapels correspond to each arcade. The columns and pilasters are of the Corinthian order, and, together with every part of the edifice, are finished with boldness and beauty of execution. The vaulted roof of the church is elaborately ornamented, particularly in the choir, where the scroll-work of the transverse bands is exceedingly fine. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle: they were given to Francis I. by the Republic of Venice. The pulpit will attract the attention of the visitor; it is entirely supported by two flights of steps, and ornamented with figures of Faith, Hope, and Charity. The organ-gallery rests on twelve magnificent Composite columns. The organ, by Clicquot, is richly carved, presenting seventeen figures playing on musical instruments or supporting cornucopiæ, and is the finest in exterior of any in the capital. The principal figure is king David. On the pavement of the transept is traced a meridian line. The rays of the sun, passing through an aperture in a metal plate in the window of the southern transept, form upon the pavement a luminous circle, about $10\frac{1}{2}$ inches in diameter, which moves across the line, and at noon is bisected by it. The peculiarity of this line is its being continued, for want of horizontal space, vertically along an obelisk of white marble, in the corner of the northern transept. The vaulting of the cross contains four good paintings of saints in circular compartments; and underneath, at the entrance of the choir, stands the high altar, decorated with a profusion

of splendidly-gilt ornaments, and separated from the nave by a balustrade of bronze and marble. It has a bas-relief in bronze, representing Christ preaching in the Temple, the work of M. Choiseulin. The candelabra are of exquisite workmanship. The following are the principal works of art which adorn the chapels, beginning from the southern aisle. 1st Chapel: St. Paul inspiring the disciples with the Holy Ghost; St. Philip baptizing the steward of the queen of Ethiopia; both by Boisselier.—2d. painted in fresco by Heim, with the Consolation in Death, the Efficacy of prayers for the Dead, and the Trinity, in the ceiling.—3d. St. Roch praying for the cessation of the pestilence; his Death, his Apotheosis, on the ceiling. In the spandrels of the arches are the personifications of the cities of Rome, Piacenza, Cesena, and Aquapendente, all admirable frescos, by Abel de Pujol.—4th, painted in fresco by Vinchon, with passages of the life of St. Maurice. In the ceiling are angels bearing the crowns of martyrdom, and in the pendentives, figures of Religion, Fortitude, Hope, and Charity. On the altar is a marble statue of St. Maurice.—5th. A marble monument to Languet de Gergy. The prelate is kneeling on a sarcophagus, whilst an angel chases death from his side.—Beyond the transept is, 6th. The sacristy, fitted up with richly-carved wainscoting.—7th. Jesus and the woman of Samaria; the Preaching of St. Paul.—8th. The Guardian Angel; the Archangel crushing the demon.—9th. Ste. Geneviève and St. Germain, by Louise Demas.—10th. The Assumption; the Virgin learning to read.—11th. This is the Lady chapel, behind the choir, entirely encrusted with marble, and adorned with the most gorgeous sculpture and gilding. The altar is Corinthian; the marble statue of the Virgin with the Infant, the work of Pigalle, stands in a recess lighted from above. The chapel has a double dome, the upper one painted in fresco by Lemoine, representing the Ascension of Christ. On the walls are four paintings, the Annunciation, Visitation, Birth of the Saviour, and Presentation in the Temple, by Vanloo.—12th. St. Louis praying, by Drolling; St. Fiacre refusing the crown of Scotland, by Dejuinne.—13th. St. Paul, by Mamin.—14th. St. François d'Assise, praying, by Pierre.—15th. St. Charles Borromeo relieving the plague-stricken at Milan; Christ healing the woman of Canaan's daughter; both by Granger; the Marriage of the Virgin, by Antonio Pereda (1640).—16th. The baptismal chapel. After the northern transept is the 17th. In this chapel of the Sacré Cœur is some rich carving, by Brun, for which the altar is particularly remarkable.—18th. St. Vincent de Paule haranguing the sisters of charity in favour of foundlings; the same assisting Louis XIII. in his last moments; both admirable frescos, by



PALACE OF THE LUXEMBOURG.



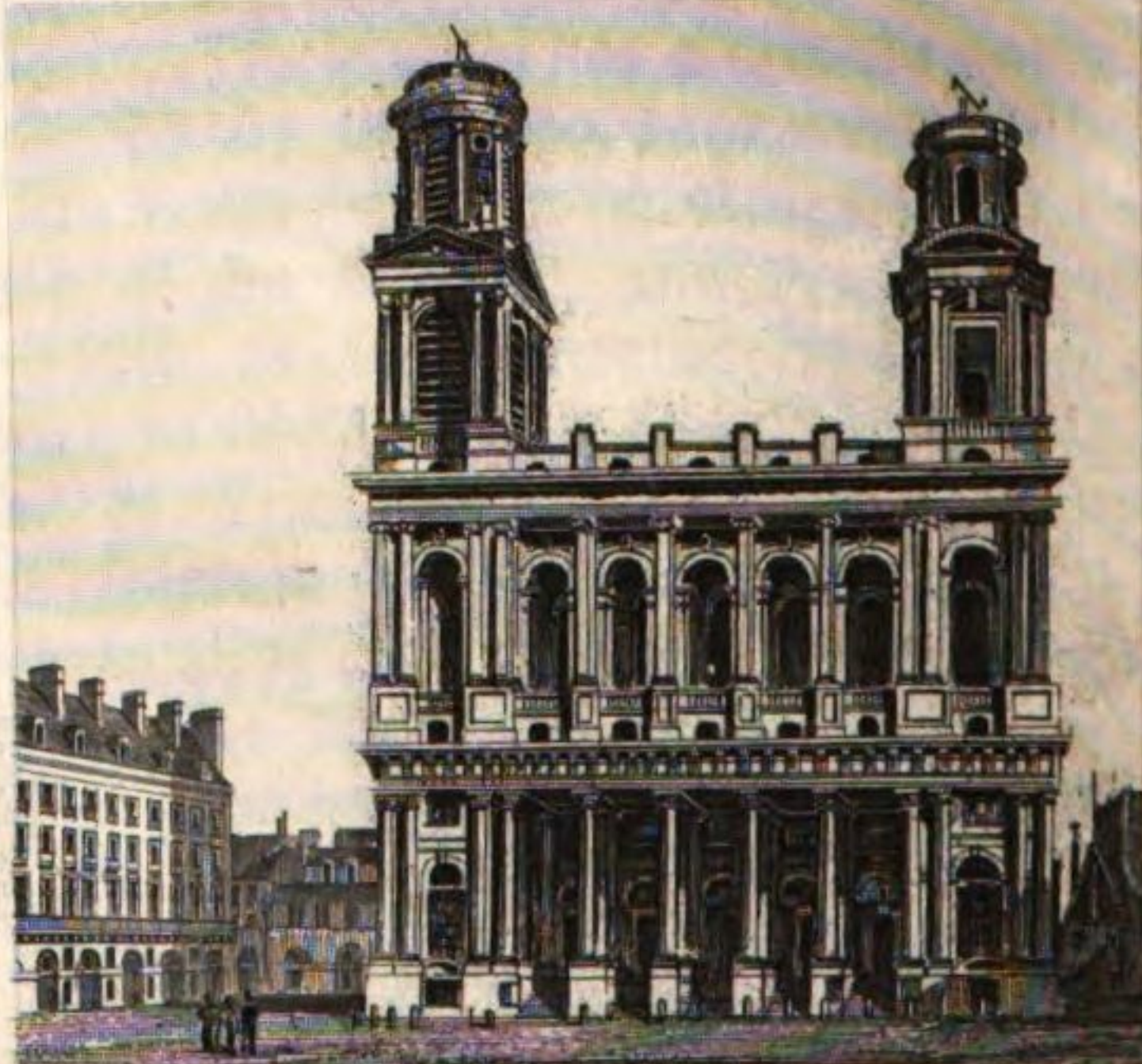
ST ETIENNE DU MONT.



PANTHEON.



ST GERMAIN DES PRÉS.



ST SULPICE.

The ceiling is the Apotheosis of St. Vincent, by the late school of Lacroix; Voltaire conducted by the late school of Lacroix. — 21st. The Hospital in the Rue de la Harpe, by Lacroix. On the walls and transepts are statues of the twelve apostles. In the windows of several of the chapels are stained glass, and the windows of the choir are filled with paintings of the same. Underneath the choir are several vaults. The tower may be reached by a spiral staircase, and is worth visiting.

The Hospital of St. Sulpice, the largest in Paris, is a large square in front of it, and is used for the purpose of the lower. The "place" was formed by the demolition of the old building of the Hotel de Sully, which was placed there in 1662. A monumental fountain, after designs of Le Vau, was placed on the square of St. Sulpice. It consists of a central octagonal basin intersected by a series of canals. From the centre of the upper basin a column rises, fluted at the bottom with fluted Corinthian columns, which are circular niches with bas-reliefs. The column is topped by a statue of St. Sulpice, which will shortly be placed there. At the base of the column are the whole. A flower-market is held on Mondays and Fridays. On the square of St. Sulpice, a large plain building, the Hotel de Sully, which contains a library of 100,000 volumes.

No. 20, is a fine hotel, formerly the residence of the Dukes of Savoy. The front is adorned with a series of columns, having for capitals highly-projecting volutes. It is now the main of the 11th arrondissement. The building is to be erected in the rue de la Harpe, the cost of which will be 1,000,000 francs. A small building, lately erected, is the gendarmerie. In the same street is a building erected in 1713 by Anne of Bavaria, widow of the Duke of Orléans.

The rue du Cherche-Midi, is the Hotel de Toulouse-Langevin, the 1st Division are held, and the prison has lately been added.

The rue de la Harpe, at the east end of the rue de Valenciennes, (See Theatres.)

The rue de la Harpe, or of the Carrousel of Paris, is the residence of the Duc de Nemours, and the Duc de Nemours.

For an account of this palace, and for some interesting particulars connected with it, see HISTORY OF PARIS, 3 VOIS. 8VO.



THE HOUSE OF REPRESENTATIVES



THE SENATE CHAMBER

THE EXECUTIVE CHAMBER



THE SUPREME COURT BUILDING

THE ATTORNEY GENERAL'S OFFICE

Guillemot. In the ceiling is the Apotheosis of St. Vincent de Paule.—20th. The fall of Lucifer; Tobias conducted by the angel Raphael; both by Rémond.—21st. The Baptism in the Jordan; the Martyrdom of St. Lawrence, by Cuny. On the piers of the choir and transepts are statues of the twelve apostles, on brackets. In the windows of several of the chapels is some old stained glass, and the windows of the choir are adorned with modern specimens of the same. Underneath the church are very extensive vaults. The towers may be ascended, and the upper gallery is worth visiting.

When Servandoni completed the structure of St. Sulpice, his intention was to form a large square in front of it, and to erect two fountains opposite the towers. The “place” was formed in 1754, but no fountain erected until, at the peace of Amiens, that which is now in the Marché St. Germain was placed there by order of Napoleon. A monumental fountain, after designs by Visconti, is now placed on the square of St. Sulpice. It consists of three concentric octagonal basins intersected by sculptured plinths. From the centre of the uppermost rises a quadrangular body, flanked at the corners with fluted Corinthian pilasters, between which are circular niches with basements for four statues, which will shortly be placed there. An elegant entablature crowns the whole. A flower-market is held on this place on Mondays and Fridays. On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820, which contains a theological library of 20,000 vols. (See p. 93.)

In the rue Garancière, No. 10, is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, having for volutes boldly-projecting ram's heads; it is now the mairie of the 11th arrondissement. A new and very handsome one is to be erected in the rue du Pot de Fer, opposite to the church, the cost of which will be 600,000 fr. Opposite will be seen a small barrack, lately constructed for the gendarmerie. In the same street is a fountain, erected in 1715 by Anne of Bavaria, widow of the Prince of Condé.

Near this, at 39, rue du Cherche-Midi, is the Hôtel de Toulouse, where all courts-martial of the 1st Division are held, and to which a military prison has lately been added.

On the place de l'Odéon, at the east end of the rue de Vaugirard, is the Théâtre de l'Odéon. (See *Theatres*.)

PALACE OF THE LUXEMBOURG, OR OF THE CHAMBER OF PEERS. (1)
—Upon the site of this palace Robert de Harlay de Sancy erected

(1) For a more detailed account of this palace, and for some interesting anecdotes connected with it, see HISTORY OF PARIS, 3 vols. 8vo.

a large house, in the midst of gardens, about the middle of the 16th century. This mansion was purchased and enlarged, in 1583, by the Duke d'Épinay-Luxembourg, and was bought by Marie de Médicis for 90,000 fr. in 1612, when the present palace was built, after the designs of Jacques Desbrosses, upon the model of the Pitti palace, at Florence, the residence of the grand-dukes of Tuscany. It was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*, which it retained for a considerable period. It was afterwards ceded, for the sum of 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 became the property of Elisabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. Afterwards it was inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, on whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till his departure from France, in June 1791. During the first years of the Revolution it was converted into a prison. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814; when the Chamber of Peers was created. Since that time a marble tablet over the principal entrance indicates its new appellation of *Palais de la Chambre des Pairs*.

Exterior.—The edifice is remarkable for the beauty of its proportions, and the character of solidity it at the same time possesses. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces raised on open galleries, in the centre of which rises a cupola, surrounded with statues. This front is connected with the principal pile of building, by two arcaded corridors. Four large square pavilions terminate the angles of the main building, which consists of a raised lower floor, an upper story, and attic. A new building screens entirely the lower and partially the upper portion of the back of the original edifice. A new clock pavilion has replaced the old one; the upper part is ornamented with allegorical figures of Eloquence, Justice, Wisdom, Prudence, War, and Peace, by Pradier. They are fully 8 feet high. Two Genii crown the clock (constructed by Lepaute), with Renown, in bas-relief. The lower story is decorated with pilasters of the Tuscan order, the second with Doric, and the third with Ionic pilasters. The Doric generally prevails throughout the

building; the columns and pilasters are adorned with bossages, and the whole is maintained in the rustic style. The grand staircase was removed by Chalgrin from the central pavilion; and a new approach to the Chamber of Peers, then the hall of the Senate, was erected in the right wing. This staircase is ornamented with a fine range of Ionic columns, between which are trophies and statues of some of Napoleon's generals.

Interior.—On entering the apartments attached to the Chamber of Peers, the visitor passes through a guard-chamber, and a waiting-room, adorned with statues of Aristides, Cincinnatus, Cicero, Leonidas, Solon, by Roland, and Pericles, by Masson, into the *Salle des Messagers*, where is a full-length statue of the late Duke of Orleans; and around the walls are paintings representing: Charles IX. receiving the keys of Paris, by Caminade; St. Louis, by Flandrin; the Duke of Guise (Le Balafre) proposing the League to Harley, by Vinchon; and Charlemagne on his throne, by Bouchot. Next comes the *Salle des Conférences*, adorned with a full-length statue of the King, besides a colossal painting in wax by Signol, representing the most eminent legislators of the world from Constantine down to Louis Philippe, under the influence of the Gospel. From hence the saloon in which the sittings of the Chamber of Peers formerly were held leads to the new *Salle des Séances*, one of the most splendid halls in existence. It is semicircular, 92 feet in diameter, and covered by an hemispherical vault, painted by Abel de Pujol, in compartments, containing allegories of Law and Justice. In a semicircular recess or niche are the seats of the President and Secretaries, approached by steps. Eight composite columns support the cupola of this recess, and between them, on plinths, are the statues of Turgot, by Legendre-Hérald; d'Aguesseau, by Maindron; L'Hôpital, by Valois; Colbert, by Debay, sen.; Mathieu Molé, by Bare, jun.; Malesherbes, by Bra; Portalis, by Ramus. In the corners of the hall, in niches, are the statues of St. Louis, by Dumont, and Charlemagne, by Etex. In front of the tribunes are those of Marshals Massena, by Mercier; Lannes, by Debay; Gouvion St. Cyr, by Husson, and Mortier, by Brian. On each side of the recess is a large picture, that on the right representing Louis XI. with the Dauphin receiving the Deputies of Paris; on the left, Philippe de Valois congratulated by the Peers on the reforms he had introduced; both by Vauchelet. Immediately below the President's chair is the tribune from which orators address the assembly; the seats of the Peers are placed around, rising gradually towards the circumference. (1)

(1) At the close of the session of 1846 the number of peers was 305. The highest number since its institution has been 342.

The flooring is of iron, to admit of warming by steam in winter. Three galleries for strangers, on the same level, surround the hall, each presenting a front of six composite columns. Persons anxious to attend a sitting of the Chamber, and who cannot procure the medal of a peer, must write a few days beforehand to *M. le Grand Référendaire*, Chambre des Pairs, for a ticket of admission. The *Salle du Trône* is richly decorated with tapestry of the manufacture of the Gobelins. Here stands the same state chair which Napoleon used to occupy as First Consul. Over it is a full-length portrait of Louis Philippe. In the middle of the ceiling of an adjoining saloon is represented Henry IV. in a car conducted by Victory, from the pencil of Barthelemy. The other paintings are by Le Sueur, except two, representing Peace and War, by Callet. There are several other rooms, used for the bureaux, or committees, of the Chamber; but the finest in this part of the building is the new library, which extends the whole length of the garden front. It contains 15,000 volumes, amongst which are the journals and reports of the House of Lords. The library is not accessible for purposes of study without the permission of the librarian. In the centre is a hemicycle and cupola painted by M. Eugène Delacroix, representing the Elysium of great men as described by Dante. The poet is conducted by Virgil, who presents him to Homer, Horace, etc. Around the cupola are Alexander, Achilles, Pyrrhus, Hannibal, Cæsar, Marcus Aurelius, Socrates, Plato, Orpheus, Hesiod, and Sappho. The other parts of the ceiling are by MM. Riesener and Roqueplan. At the extremities of the library are statues of Montesquieu, by Nanteuil, and Étienne Pasquier, by Foyatier. In the circular parts are four small allegorical statues by Simart and Desbœufs; also busts of Barbé Marbois, Fontanes, Cuvier, the Dukes of Albufera, de la Rochefoucault, and Richelieu; Marshals Macdonald, Maison, and Jourdain; Marquises de la Place, Lally Tollendal, and the Chancellor d'Ambray. The adjoining reading-room was decorated by Messrs. Boulanger, Scheffer, and Picot. There are two allegorical statues by M. Jouffroy; and one of Gouvion St. Cyr, by M. Seurre. The new Chamber and its accessories, built under the direction of M. Gisors, cost 4,136,000 fr. There are several other rooms attached to the Chamber of Peers on this story, but they are not usually shown to strangers. On the ground floor is the *Chapelle de Marie de Médicis*, a plain room, with a monument to Fénelon; a Christ and the Virgin, and a Crucifixion, by Philippe de Champagne. The altar now occupying the recess is the same that stood there in her time. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated

in the sumptuous style of her time. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling represents Marie de Médicis, by Rubens, and eight square compartments which it contains are by Philippe de Champagne. There are also four paintings by Rubens in this room; three more are at the Manufactory des Gobelins, to be worked in tapestry. The scroll-work that covers the walls is exceedingly delicate and beautiful. At the Revolution the panelling and paintings were taken down and concealed, but were replaced after the Restoration.

Chapel.—The visitor will now be conducted to the Chapel of the Chamber of Peers. It is a parallelogram 69 feet by 20, of rich Doric design, and receives the light from the court through four windows. The vault is divided into compartments decorated and gilt in the rich style now so prevalent in modern French churches. The four circular compartments represent the four Evangelists; around are eight medallions representing angels, each holding an instrument of the Passion. All these paintings are by Vauchelet. Opposite the windows are four large paintings by Gigoux, representing the apostle Philip, St. Louis pardoning traitors, St. Louis in Palestine, and the marriage of the Virgin; and behind the high altar the wall is entirely occupied by an immense fresco by Abel de Pujol, representing the description contained in the fourth chapter of the Revelations of St. John. The altar itself is surmounted by an elaborately gilt niche, connected with the door behind by a wooden ceiling, under which, the posterior surface of the altar is enriched with an Adoration of the Shepherds, by Simon White, an American artist. In a niche in the wall opposite the altar is an admirable group of an Angel and two children, by Jalay; and the holy water basins are attached to richly sculptured marble pedestals, surmounted by angels.

Gallery of Modern Art.—In the buildings on the eastern side of the courts is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The gallery was long neglected, and about the year 1780 the paintings were removed to form the museum of the Louvre. (1) The pictures were brought back when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again removed there

(1) Among them, besides the history of Marie de Médicis, were the history of St. Bruno, by Lesueur, and the sea-ports of Vernet and Joseph Hue.

in 1815. The gallery is now appropriated to the reception of the finest works of living artists, purchased by the Government. Among them those of Delaroche, Horace Vernet, Biard, Court, Deveria, Granet, Pierre Guérin, Le Tiers, Rioult, and Roqueplan, are particularly worthy of admiration. Near the entrance of the gallery is a fine group of Cupid and Psyche, by Delaistre. Changes are continually taking place in the arrangement of this gallery, in consequence of the rule which orders the works of each artist, on his decease, to be removed to the Louvre. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordaens, and the rising of Aurora, by Callet. The stranger will also remark a fine collection of modern vases and other objects in bronze, a present of M. Odier to the collection. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to four rooms, containing pictures and sculpture, from which a fine view is obtained of the grand staircase of the Chamber of Peers. The apartments of this palace can be visited every day, at the hours when the Chamber of Peers is not sitting, and the Gallery of Paintings every day, except Monday, from 10 to 4, on applying *with passport* at the porter's lodge. The gallery is open to the public on Sundays. Catalogues are sold on the spot, and will be found very useful.

Garden.—The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1782, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc., and establishing a fair. The ground thus cleared remained waste till 1801, but the fair was never established. The flower-garden, in front of the palace, with a large octagonal piece of water in the middle, is adorned with two statues, the Athlète and the Diana, and encircled with two terraces, ornamented on their borders with vases, and terminated at the extremities by stone balustrades, decorated with two groups in marble representing wrestlers, and four small figures supporting vases, in which geraniums blossom during summer. The parterre is prettily laid out, and contains two columns, surmounted by statues. The sloping banks from the terraces are planted with shrubs and flowers. A great number of other statues, most of which bear marks of revolutionary fury, are placed in different parts of the garden, but are not of sufficient merit to deserve a particular description. (1) On the right is a planta-

(1) This garden is now undergoing a course of embellishment, by the substitution of modern statues for those mutilated and deformed ones which have long been an eye-sore in so delightful a promenade. The statues by modern artists already placed here are Clotilde, by Klagemann;

tion of lofty trees, intersected by walks; and on the left is a smaller one on an inclined plane, commanding a view of the whole garden. A beautiful fountain at the end of one of the avenues, the work of Jacques Desbrosses, has been lately repaired. From the flower-garden extends a long avenue formed in 1795, the entrance to which is flanked by two white marble lions, copied from the antique, and in the distance is seen the front of the Observatory. A handsome iron railing and lodges enclose the garden. On the right is an immense nursery-ground, called the *Pépinière du Luxembourg*, and on the left another space of a triangular form, which serves as a Botanical Garden to the *École de Médecine*. Rows of orange-trees add to the beauty of this delightful spot during the summer: a new orangery has been constructed, to the westward of the palace, near the Petit Luxembourg, where the *Société des Conférences Horticoles* (see p. 87) holds its exhibitions. Seven gates afford access to this fine garden, which is open to the public from daybreak to dusk. M. Hardy, head gardener of the Luxembourg, gives periodical courses of gratuitous public lectures on the pruning and grafting of trees.

To the west is

LE PETIT LUXEMBOURG.—This hotel, which is a dependency of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it while the Palais Royal was building. When he removed he presented it to his niece, the Duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied and repaired it. Under the Directory, four of the directors occupied the Petit Luxembourg, the fifth living in the palace. Bonaparte resided here six months, before he removed to the Tuileries. It is now the residence of the Chancellor of France, as President of the Chamber of Peers. Connected with it is a small prison, in which persons tried for political offences by the Court of Peers are placed during the proceedings. The ministers of Charles X. were confined here in 1830, and the latest tenants were Lecomte and Henry.

Close by the gate of the Luxembourg Gardens, in the rue de Velleda, by Maindron; Hippomenes, by Otin; and Valentine of Milan, by Huguenin. In the course of two years the following will also be placed here: A colossal statue of Charlemagne, by Etex; Ste. Geneviève, by M. Mercier; Jeanne d'Albret, by Briau; Blanche de Castille, by Dumont; Jeanne Hachette, by Bonassieux; Marie de Médicis, by Cail-louette; Marguerite de Provence, by Husson; Marie Stuart, by Feuchères; Anne de Beaujeu, by Getteaux; Anne de Bretagne, by Debay, and Clémence Isaure, by Préault.

Fleurus, is the small *Théâtre du Luxembourg*. (See *Theatres*.)

At No. 70, rue de Vaugirard, is the *Couvent des Dames Carmélites*, formerly a monastery of Carmelite brethren. Part of the ancient religious house, with the Chapel, is still appropriated to sacred purposes; the rest is occupied by private tenants. The chapel, dedicated to St. Joseph, is cruciform and of the Tuscan order. The foundation-stone was laid in 1613, by Marie de Médicis. The dome, painted by Flamel, is worthy of observation: the altar is lofty, and ornamented with pillars of black marble, having gilt bases and capitals. Under the communion-table is an ancient alto-rilievo, in white marble, representing the Last Supper. The pictures are not remarkable. It was in this convent that the massacres began in Paris, in September, 1792. Hundreds of priests, imprisoned here, were murdered. An anniversary mass is performed for them in the church. This convent has long been famous for the well-known *Eau de Mélisse* and the *Blanc des Carmes*, still sold here.

At the corner of the rue du Regard is the *Fontaine de Leda*, erected in 1806 by Bralle, ornamented with a bas-relief, by Vallois, representing Leda and Jupiter, under the form of a swan. The water flows into a basin from the bird's beak.

At No. 17 in the same street is the *Hospice Devillas*, founded by a Protestant of that name in 1835, for persons of either sex of the age of 70 or upwards. The number of inmates is 35, four-fifths of whom, according to the will of the founder, are catholics, that creed being the preponderant one.

The visitor may proceed from this spot, by the rues Notre Dame des Champs and du Mont Parnasse, to the

CIMETIÈRE DU MONT PARNASSE.—This cemetery, opened on the 25th of July, 1824, is situated near the Barrière du Mont Parnasse, in the midst of the Plaine de Mont Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the Boulevard du Mont Parnasse, and consists of two plain pavilions. The capitals of the piers upon which the gates are hung are in the form of tombs, ornamented with funereal emblems. The ground itself is a parallelogram, skirted by lateral avenues, and two principal ones crossing each other at a rotunda in the centre. Several tributary walks run parallel respectively to these. Among the monuments occupying the circumference of the rotunda, the following are entitled to notice: Alexandre De Senne, a distinguished artist; Deseine, a celebrated statuary, who executed the monument of Cardinal Du Belloy in the Cathedral of Notre Dame (see page 312); Marquis of Bourbon-Conti; Boyer, the eminent physician; Guillemot, a painter, many of whose works we have had occasion to mention; the Duchess de Gesvres, the last of the family of Dugues-

clin. In the central avenue running from north to south is the tomb of Count de Montmorency-Laval, a handsome monument of white marble, surmounted by an urn. That running from east to west contains the tomb of Ottavi, a relation of Napoleon, and an eminent orator. In the western lateral avenue is the monument of Rear-Admiral Count d'Urville, a celebrated navigator, who in 1842, with his wife and son, fell a victim to the catastrophe on the Versailles railroad. In the southern avenue will be observed the tombs of the Duchess of Vallombrosa, and of De Guignes, author of the Chinese dictionary compiled by order of Napoleon. The avenue to the east contains the tomb of Boulay de la Meurthe, one of the Council of Five Hundred, highly esteemed by Napoleon. Near it, in one of the north-eastern secondary paths, is the monument of De Pouqueville, well known for his travels in Greece. In this cemetery are also the burial-grounds of the hospitals. In the south-western compartments is the tomb of Pépin, executed with Fieschi and Morey in 1835 for a conspiracy against the life of Louis Philippe; his accomplices also where buried here, as well as Alibaud, executed for a similar attempt in 1836; but their tombs no longer exist. The burial place of common criminals is in a separate ground adjoining. This cemetery is now being considerably increased.

On this Boulevard are the *Grande Chaumière*, and *Closerie des Lilas*, celebrated, though not select, gardens of public amusement in summer. (See *Balls*, etc.) Near the first will be perceived a large building intended for a *Marché aux Fourrages*, but about to be converted into a barrack.

Returning by the southern gate of the garden of the Luxembourg, the visitor will find, at 46, rue d'Enfer, the entrance into the *Jardin Botanique de l'École de Médecine*. The medicinal plants that will bear exposure to the climate of France are here cultivated, with a few others; each plant has a ticket bearing its names in the systems of Linnæus and Jussieu. Open from May 1 to August 31, from 6 to 10 A.M., and from 3 to 7 P.M. except on Sundays and Fêtes.

Lower down in the rue d'Enfer, at No. 34, is the

ÉCOLE ROYALE DES MINES, and *Mineralogical Museum*.—This magnificent hotel, formerly called *Hôtel de Vendôme*, was built in 1707, by a society of Carthusian monks, and afterwards purchased by the Duchess of Vendôme. The institution to which it is now appropriated was projected by Cardinal de Fleury, and commenced in 1783. The professors and directors of the school reside in the house. On the first floor is arranged the magnificent mineralogical collection of France, with the general collection formed by the abbé Haüy, and removed to it

from the Hôtel des Monnaies. This mineral museum fills sixteen rooms, four of which are occupied with models of the various machines and tools used in mining operations. Here may be seen a valuable collection of polished stones for useful and ornamental purposes; round the tables upright cases are placed, containing, in separate collections, the minerals of each department of France. In the middle of these rooms is the splendid collection of all known minerals, the scientific arrangement of which was commenced by Hauy, with all the crystals of every mineral arranged at the head of its class and subdivision, in wooden specimens. The geological collection of the Paris basin, formed by Messrs. Cuvier and Brongniart, for their work on the geology of that district, is also arranged here; as well as a small collection of British geological specimens, one to illustrate the external characters of minerals; and a series of living and fossil conchology. To each specimen in all these collections its description and locality are attached by a small ticket. Additions are constantly made to this museum, which is open every day with passport from 11 to 3, and to the public on Tuesdays and Fridays at the same hours. The library, containing 6,000 volumes, is open every day to students and strangers, on permission obtained on the spot. The ground-floor of the northern wing offers an extensive laboratory for the analysis of minerals. Gratuitous and public lectures are delivered here on geology and mineralogy during several months of the year. (See p. 81.)

At the top of the rue de la Harpe is the place St. Michel, where a gate of that name formerly stood. On one side is a fountain, consisting of a large niche, occupied by Doric columns supporting a pediment, and bearing an inscription by Santeuil, alluding to the neighbourhood of the colleges.

Hoc sub monte suos reserat sapientia fontes,
Ne tamen hanc puri respue fontis aquam.

In the rue des Grés, on the right hand, is the ancient chapel of the Convent of the Jacobins, now used as an elementary school of the 11th and 12th arrondissements. The adjoining building is a barrack for the Garde Municipale, and is remarkable for its massive construction, and the square overhanging towers by which it is flanked. Nearly half-way down the rue de la Harpe, at No. 94, is the

COLLÉGE ROYAL DE ST. LOUIS.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. It was rebuilt in 1675, and some part of the ancient structure still exists. The construction of the principal mass of the building

was begun in 1814, and the College opened in 1820. The court is spacious, and at the end is the chapel. On the other 3 sides are buildings 4 stories high, having galleries on the ground-floor.

In this street were several of the old colleges for poor scholars for which Paris was remarkable before the Revolution. Thus at No. 93 we may still see the old gateway of the *Collège de Bayeux*, founded in 1308 by Guillaume Bonnet, bishop of that place. At No. 89 was the *Collège de Narbonne*, founded by the archbishop Bernard de Targes; and at No. 85 the *Collegium Sagiense*, established in 1634 by Grégoire Langlois, Bishop of Séez, and rebuilt in 1730. At present the inscriptions over the gateways are the only remnants of these institutions.

Near this, in the rue Racine, a reservoir has been constructed, to receive the water from the basin of La Villette, for the supply of the quartier St. Jacques.

In the rue Monsieur le Prince, at No. 20, a doorway bearing the bust of Jean Goujon, flanked by two figures in haut-relief representing Painting and Sculpture, marks the abode of that artist, formerly his property.

A small street, rue Neuve Richelieu, leads from the rue de la Harpe, opposite the upper part of the Collège St. Louis, to the

COLLÉGE DE LA SORBONNE.—This is built on the place of the same name, where a celebrated school was founded by Robert Sorbon, in 1253. The object of this establishment was to form a society of ecclesiastics, who might devote themselves exclusively to gratuitous study and teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is too well known from its connection with the history of France to need any further allusion. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings. Two Doric portals lead to a wide quadrangular court, surrounded by substantial buildings of simple design, varying from three to five stories. The church, begun in 1635, was not finished till 1659, and the whole was erected after the designs of Lemercier. Towards the street is a pedimented front of two stories with Corinthian columns below and Composite pilasters above. Between the latter is a clock flanked by two colossal figures in bas-relief. Behind the pediment rises a magnificent dome, on a drum with buttresses adorned with clustered Composite pilasters, bearing statues on their entablature; its surface is studded with small canopied lucarnes; it is crowned with a balcony, lantern, and cross. Two ranges of balustrades surround the body and attic. Towards the court is a fine Corinthian portico of bold proportions, with six columns in front, and four within, resting on a

flight of steps, and crowned with a pediment also. The interior is cruciform, of the Corinthian order, with chapels leading on each side from the nave and choir. The vault of the dome, painted by Philippe de Champagne, represents the fathers of the Latin church. An oil painting by M. Hesse, of Robert Sorbon presenting his theological pupils to St. Louis, is curious. Above the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu; and in the southern transept is his celebrated tomb, the chef-d'œuvre of Girardon, executed in 1694, (1) and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion holding the book which he composed in her defence. Near her are two genii, who support the arms of the cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. This monument is shortly to be removed to the centre of the church, and another to the late Duc de Richelieu, executed by M. Ramey, will stand in its place. Few buildings in Paris suffered more during the Revolution than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school; but, in 1825, it was restored to divine worship. It is not used as a regular parochial church, but service is performed here every morning at 8 o'clock, and also on Sundays and festivals. The interior is shown by the porter at any time for a small fee. The college forms a large court, sombre, but grand, though almost totally devoid of any architectural ornament. The professors have apartments here. The lecture-rooms are not sufficiently large. For a list of the numerous courses of lectures delivered here gratuitously the stranger must apply at the porter's lodge. (See p. 75.)—The library, under the title of *Bibliothèque de la Sorbonne*, contains 50,000 volumes, and is open every day from 10 to 2, and in the evening till 10, festivals excepted. Vacation from Aug. 1 to Nov. 1.

Behind the Sorbonne, in the rue St. Jacques, are the remains of the church of St. Benoît, converted after 1830 into the *Théâtre du Panthéon*, but now transformed into warehouses

(1) During the Revolution, the tomb of Cardinal Richelieu, like others, was desecrated, and his head paraded through the streets on a pike. M. Armez, father of the deputy of that name, contrived to gain possession of it, and bequeathed it to his son, who preserves it to the present day. A suit, it is said, will be commenced to compel him to give it up.

At the bottom of the rue de la Sorbonne is the HÔTEL DE CLUNY, 14, rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was begun, on part of the ruins of the Palais des Thermes, by Jean de Bourbon, abbot of Cluny, about 1480; after his death, his successor, Jacques d'Amboise, continued it in 1490, and it was finished in 1505. The turrets and richly ornamented lucarne windows are the striking features of the exterior of this remarkable building, which encloses three courts and a garden. This most interesting mansion has passed through the hands of many tenants; it has been the abode of several popes; in 1536 it was occupied by James, king of Scotland; in 1565 it served as a refuge to the Cardinal de Lorraine; in 1625 the Abbess of Port Royal and her nuns took possession of it; from 1579 to 1584 it belonged to a troop of comedians; and the Section of Marat held its sittings in it in 1793. At length it came into the possession of M. du Sommerard, a gentleman, whose taste for the fine arts, and whose patriotic enthusiasm for the antiquities of his country, were only equalled by his learning and his urbanity. He formed here a most valuable collection of objects of art of the middle ages, sacred, civil, and military, and arranged the whole in chronological order. This precious collection, has since been purchased from the heirs of M. du Sommerard for the sum of 200,000 fr., and the hotel for 390,000 fr., by government, who have made additions, and formed it into a museum of national antiquities: it is now thrown open to the public. An essay by M. du Sommerard, on the hotel and its contents, embodying much rare and learned information on the antiquities of France, comprised within the period known as "la Renaissance," price 5 fr., as also "Notice sur l'Hôtel de Cluny," will afford much gratification to the antiquarian traveller. A complete catalogue of the Museum has been published, and is to be had on the spot. On the ground-floor are five saloons, filled with curious carvings in wood and ivory, ancient furniture of splendid workmanship, paintings of the middle ages, religious ornaments, stained glass, Flemish tapestry, fragments of sculpture, and plaster moulds of monuments of those times and of the Renaissance. Among the objects most worthy of remark, will be found, in the 1st room, a Virgin adored by angels in mosaic; some fragments of old frescos, and a fragment of the gate of the Château d'Anet, the portal of which adorns the court of the Palais des Beaux Arts (see. p. 378); in the 2d, the sculptured arms of Jacques d'Amboise, and a fine canopied seat; in the 3d, a most splendid press from the vestuary of the Abbey of St. Paul de Léon in Brittany, and some valuable painted tryptics; in the 4th, beautiful Arras carpets, representing

the history of Bathsheba, the personages are in the costume of the 16th century; in the 5th, three models in plaster of façades proposed for the cathedral of Rouen, the smallest of which is in course of execution. The upper story commences with a gallery containing a collection of arms and armour of different descriptions, powder-horns, tools, locks, etc. Next follow four saloons, in the first of which is a curious bed, and a glass case containing some beautifully preserved breviaries, prayer-books, and manuscripts, with miniatures, besides rare furniture and porcelain. The second, named after M. du Sommerard, and containing his bust, is remarkable for an almost complete collection of furniture in ebony, curiously carved and inlaid; here also is a good collection of pictures of the 15th and 16th centuries. The third saloon, called *Chambre de la Reine Blanche*, besides other objects of great rarity, contains a colossal chimney-piece with ancient bas-reliefs, several large copper shields painted in enamel by Pierre Courtois (1559), and some excellent carvings in ivory; of these, two caskets, the first adorned with 51 scriptural subjects, the other with 37 small statues. A series of minute statues of the kings of France, in wood, is contained in a glass case. In the 4th are valuable specimens of enamel, by Luca della Robbia, mirrors, etc. In all these apartments there is a profusion of Flemish tapestry. From hence the visitor is led to the chapel, a most extraordinary monument. The ceiling is supported in the middle by a round pillar, from which the ribs extend along the vault, and terminate on brackets against the walls. The vault is loaded with tracery. The chapel receives light from two simple pointed windows flanking a recess, in which are three double windows with tracery. Here are sacred utensils, crosses, etc., a remarkable reading-desk and an altar-piece, carved in three compartments, representing the Resurrection, Abraham and Melchisedech, and the Last Supper. From the chapel a winding staircase of most singular workmanship descends into a lower room, or vestibule, communicating on one side with the garden, and on the other with the court leading to the Palais des Thermes. This vestibule is nearly of the same design as the chapel, only less lofty. It contains many interesting relics of ancient sculpture. The lucarne windows on the garden side deserve particular attention. Crossing the court, on the opposite side, the visitor descends into the remains of the

PALAIS DES THERMES, once the residence of the Emperor Julian and the Roman government of Gaul, as well as of the kings of the first and second races. A palace existed here long previous to the Emperor Julian, and is mentioned by Ammia-

nus Marcellinus, in 360, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears, and recent discoveries leave no doubt of its having formed part of the residence of the emperors. It was bounded, towards the east, by a Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The garden of the palace extended on the west as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosure; and a straight line, running from the abbey to the river, determined the western boundary of the garden, which was also terminated by a tower. On the side of the hill where the Pantheon now stands, near the Place St. Michel, was an amphitheatre. An aqueduct from Rungis, two leagues beyond Arcueil (at the latter place two arches are still standing), has been traced under the Palais des Thermes, and was originally built, it is supposed, for the use of the imperial residence. The only perfect part of this palace remaining is a hall, presenting two contiguous parallelograms, the largest 62 feet in length, by 42 in breadth, and the smallest 30 feet by 18. The vault which covers this hall is about 50 feet from the ground; it is substantially built, and above, for a number of years, was a thick bed of mould, cultivated as a garden, and planted with trees. The walls are surmounted with three grand arcades, the centre being the loftiest. In the southern wall the central arcade presents the form of a large rectangular recess, in which, as well as in the other arcades, holes are pierced, leading to the presumption that they served for the introduction of water-pipes to the baths. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. Beneath it are vaulted passages, evidently constructed for the emission of the water from the baths above. The thickness of the walls is surprising. Visitors cannot enter these passages without a guide, who receives a small gratuity. They extend under the neighbouring houses; and, from north to south, under the hall, runs the aqueduct, about two feet wide and one and a half deep, lined with cement. Another adjoining hall may still be traced to the west, and part of a third in a house to the south. The subterranean apartment, where the stoves for heating the baths are supposed to have been placed, is seen near the street, two narrow staircases in good preservation leading to it; behind it a well-vaulted sewer carried off the water to the river. Between the Palais des Thermes and the Hôtel de Cluny, traces of a curious octagonal building of the 13th century have been observed. This interesting monument of antiquity had long been used as a workshop, and, after passing through va-

rious hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hôtel de Cluny. The still existing hall is now filled with the relics of Roman sculpture dug up in Paris. The space once occupied by the adjoining hall now contains the remains of a Roman road lately discovered in the rue St. Jacques. The *Musée des Thermes et de l'Hôtel de Cluny*, as it now is called, is open to the public on Sundays from 12 to 4; strangers with passports are admitted at the same hours Wednesdays and Fridays. Mondays, Tuesdays, and Saturdays are reserved for students, from 10 to 4. The visitor is recommended not to neglect visiting this unique collection.

In the rue du Foin, at No. 18, is a house called, like many others in Paris, the origin of which is uncertain, the *Hôtel de la Reine Blanche*. It is however of the time of Louis XIII., and contains nothing worthy of notice. At the opposite corner of the rue Boutebrie, is the ancient *Collège de Maître Gervais*, founded in 1370, now used as a barrack for infantry.

In the rue de l'École de Médecine, No. 5, is the *École Royale Gratuite de Dessin*, established in the ancient amphitheatre of surgery, and founded, in 1767, by M. Bachelier. The court is in the Ionic style, and over the arched gateway are caryatides in bas-relief of good execution. (See p. 82.) At No. 15, is the

MUSÉE DUPUYTREN.—It is only within a few years, and since the death of the celebrated surgeon whose name it bears, that the medical school of Paris could boast of a pathological collection. Dupuytren left 200,000 fr. for the establishment of a professorship of pathological anatomy. At the suggestion of M. Orfila, dean of the faculty, the council of the university then granted a sum towards founding a museum of morbid anatomy. The refectory of the ancient convent of the Cordeliers was purchased and arranged for the purpose. The front is Gothic, with an engaged octagonal turret flanking the gable. The principal porch has a fluted elliptical arch. Next to it is a smaller entrance, adorned with crocketed spires. In the vestibule is a bust of Dupuytren. The hall is lofty and spacious; in the centre is a marble bust of Paré, by David, and all around are glass cases in which the numerous specimens of diseased structures are placed. This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures, and one or two of the luxations are exceedingly curious. The collection contains a heart in which the pericardium is wanting, and the extraordinary case published by Breschet, of the foetus within the walls of the uterus. In the centre of the hall are numerous specimens of diseases of the skin from various causes, modelled in papier-

maché. The unprofessional visitor must expect to find here many disgusting objects. This museum is open to the public on Thursdays from 11 to 3, and to strangers daily on application, to students on a professor's order. Closed from Sept. 1 to Nov. 1.

Adjoining the Musée Dupuytren, in the same court, is the *École Pratique d'Anatomie*, or dissecting-rooms for the use of the students. Dissections are carried on here in the winter, and in the summer courses of operative surgery are conducted by the "internes," "aides d'anatomie," and the "agrégés de la faculté."

To the west in the same street is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine*, in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bûcherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. On the union of the faculty of medicine with the school of surgery, they removed to the new school of the latter, the present edifice. The first stone of this building, after the designs of Gondouin, was laid by Louis XV., in 1769, on the site of the ancient Collège de Bourgogne; it was inaugurated in 1776, and is a specimen of elegant architecture. The front towards the street is 198 feet in length; the lateral wings are connected by a portico formed of a double range of coupled Ionic columns, interrupted by an arched entrance leading into a rectangular court, and surmounted by a bas-relief representing Louis XV., accompanied by Wisdom and Beneficence, granting privileges to the School of Surgery, and the Genius of the Arts presenting to the king a plan of the building. The court is 66 feet by 96. At the bottom is a portico of six Corinthian columns, of large proportions, resting on steps, and surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The inner frieze of this portico bears medallions with the portraits in bas-relief of Pitard, de la Peyronnie, Paré, Maréchal, and Petit. The amphitheatre, to which it leads, can contain 1400 students. It is a hemicycle, lit by a skylight, and contains a monochrome fresco by Gibelin, dated 1775, illustrative of the utility of the Medical Science. For a list of lectures delivered here, all of which are gratuitous, see page 76. The hours, etc., which vary, may be learned on application at the porter's lodge, or from the printed lists affixed, at the beginning of each academic session, to the doors of the lecture-rooms. The external portico leads to the grand staircase on the left. Beside it is a plaster statue of Breschet

counting the pulsations of a youth, by David d'Angers. On ascending the staircase, a door to the left leads to the library, a large room, with a circular skylight, containing 30,000 volumes, and open daily to students from 11 to 3, and to strangers by permission to be obtained at the Bureau. It is closed from Aug. 15 to Nov. 15. A door opposite to the staircase leads to the Museum of Comparative Anatomy, highly interesting to the professional visitor. The first is a rectangular saloon with an arched ceiling, lit by skylights, and occupying the whole length of the attic over the portico. A gallery running round it is ascended by a winding staircase in the centre. The middle of the room is occupied by two rectangular railings, containing skeletons of the larger animals, such as lions, lamas, etc. Beginning from the right below, the first object that calls attention is an extraordinary series of the acoustic organs of small mammalia in two gilt frames. This work of patience is due to the donor, M. Hyrtl, of Vienna. Next is the anatomy of the nervous system, in a great measure due to the practised hand of M. Denonvilliers. A detailed exposition of the 5th pair of nerves in the human head is truly astonishing for its execution. Next comes the muscular system of mammifera, the osteology of reptiles and birds; a valuable series of phrenological specimens, mostly consisting of the heads of criminals, among which, that of Fieschi, in a case next to the clock, displaying the fracture he received from his own infernal machine. The osteology of the human skull is ingeniously exposed by a combination of springs holding asunder the sutures, which may be reconjoined at will. Next is a series of angiological specimens, injected. The general classification is according to the system of Mandl. In the gallery above is a series of embryology, etc. The eye, the organs of taste and smell, follow in succession. Next come the digestive organs, exemplified in the abdomens of various animals. The specimens of the lymphatic system are injected with mercury. This part of the Museum is, however, greatly inferior to that of Florence, due to the labours of the immortal Mascagni. The circulation of the blood is exposed next in specimens of various animals, and great attention has been paid to the study of the anatomy of the human body by regions. Among the skeletons of insects, that of the *Scarabæus Melolontha*, consisting of 77 pieces, is remarkable. A marble statue of Cuvier stands at the furthest extremity of the room. The greatest praise is due to M. Orfila for his exertions in forming and enriching this museum. In the second room is a collection of anatomical and surgical instruments, filling 6 presses, among which, in one next to the window, will be remarked the case of instruments used for the

autopsy of Napoleon. In the third room, among other anatomical specimens, will be seen, under a glass bell, the model in wax of the dwarf *Bebe*, 20 inches high, born in the Vosges, and attached to the service of Stanislas, King of Poland; he died in 1764, aged nearly 25 years; also the organs of hearing, executed as magnified through a microscope. In the fourth room is a collection of substances belonging to the *materia medica*, and mineralogy. The fifth contains a cabinet of instruments of natural philosophy, and another room will shortly be opened, to receive the specimens not yet classified. This museum is open to the public on Sundays and Thursdays, from 1 to 3; but students and foreigners are admitted daily, on obtaining an order from a professor, for which application is made at the porter's lodge. It is closed from Sept. 1 to Nov. 1. The rest of the building contains rooms for demonstration, for the superintendents, and a council-chamber.

Opposite is the

HÔPITAL CLINIQUE DE LA FACULTÉ DE MÉDECINE, a handsome new building, facing the School of Medicine, fronted by a portico of four fluted Doric columns without bases or plinths, surmounted by an entablature. It has been founded within the last few years, on the site of the cloister of the Cordeliers, and contains about 120 beds. The hospital forms a square, with a garden in the centre. It is appropriated to surgical diseases and midwifery. A course of midwifery is given here to female aspirants to that profession, who during their stay assist in the hospital. The average number of accouchements is 1000 a-year; that of surgical cases 600. This is one of the most interesting medical institutions of Paris, and the only hospital of the kind to which students are admitted. Clinical lectures are given by the surgeon and physician, Jules Cloquet and Paul Dubois, the latter for obstetrics. Strangers are not admitted to these lectures without a card, to be obtained at the bureau of the Faculty of the School of Medicine, from one of the two professors. The public is admitted on Thursdays and Fridays, from 11 to 12.

At the corner of the rue Hautefeuille, on the northern side, is a house of the 16th century, formerly belonging to a society of Premonstratensian monks. At No. 18, rue de l'École de Médecine, in a back room, Charlotte Corday stabbed the infamous Marat, while in a bath, on the 13th July, 1793. At No. 24 is a fountain, consisting of a niche surmounted by a pediment. In the rue Hautefeuille, the following houses will all be found with ancient turrets: Nos. 23, 13, 9, and 5; also one at the corner of the rue du Paon, and 22, rue de l'École de Médecine. The latter street leads into the rue de l'Ancienne Comédie, so called from the Théâtre Français having been formerly located

in it. The theatre was about midway, and opposite is still the Café Procope, which was the resort of Voltaire and all the literary and dramatic celebrities of that day. Passing through the rue du Battoir, the visitor may remark the sculptured front of the northern wing of the Hôtel Mignon, at the corner of the street of that name.

After crossing the rue St. André des Arts, we come to the MARCHÉ DES AUGUSTINS, or A LA VOLAILLE, Quai des Augustins. —This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. It is built of stone, and contains three parallel galleries. The entire length is 190 feet, and the breadth 141. The market days are Mondays, Fridays, and Saturdays; but poultry, as well as game, may be purchased by retail daily.

East of this, at No. 3, rue St. Severin, is

ST. SEVERIN, second district church of the eleventh arrondissement.—From an early period of the French monarchy there existed on this spot an oratory and cells, where St. Severin, a hermit, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged in 1347 and 1489, and repaired in 1684. Its style is Gothic, of no mean pretensions. Over a canopied porch, with retiring arches resting on clustered columns, and flanked by crocketed spires, is a range of five pointed windows, over which runs a foiled balustrade. A large semicircular window of complicated tracery occupies the whole breadth of the nave; a second balustrade, similar to the former, connects two spires flanking the gable. Flying buttresses, connecting it with two isolated spires, complete the front towards the south. To the north is an elegant square tower, communicating by a flying buttress with the gable, and surmounted by a singular pyramidal roof of the 15th century. The tympanum of the porch bears a modern bas-relief by Ramus, representing the Virgin and Saviour between two angels in the act of adoration. The lateral elevation on the side of the rue St. Severin is composed of five pointed and canopied windows. Between the canopies are projecting figures of various animals. The interior consists of a nave and choir, with double aisle. The eastern end is octagonal. There was a triforium gallery round the church, but the roof has been removed, and the triforium itself is now a series of glazed windows. Lofty clerestory windows surmount it. The three compartments of the nave next to the west end are of the date 1210; the rest of the nave and the aisles, with the choir, but not the apse, are said to be of the date 1347; the

apse and apsidal chapels are of 1489. The workmanship is good throughout, and a singular column with spiral cablings at the crown of the apse is worthy of notice. The mouldings, of the date 1347, as well as the key-stones of the vaults, are elaborately worked. In most instances the mouldings of the ribs end in splays at the foot of the pier; in some they are clustered three together upon brackets. The Three-in-One is exemplified in some of the windows of the choir. Some fine stained glass remains in the choir, and in the sacristy, but that part of the church has been spoiled by alterations made at the expense of the celebrated Mlle. de Montpensier. Some of the capitals bear curious devices and figures of angels, etc. This church contains a few good pictures. In the 1st chapel of the north aisle is St. Vincent de Paule relieving foundlings, by Ansiaux. In the 2d are, St. Peter healing the Lame, by Pallière; and the Death of Sapphira, by Picot. In the adjoining chapel, dedicated to St. Charles Borromeo, is a small but excellent picture of the Cardinal visiting the sick of the plague. In the same aisle will be seen a bas-relief of 1547. In the 5th, is a Descent from the Cross; in the 6th, a dilapidated ancient fresco, evidently by a good hand. In the Lady chapel is a beautiful statue of the Virgin and Saviour, by Bridan. A marble group of a dead Christ with the Virgin deserves attention; and the chapel of Ste. Geneviève, in the south aisle, contains a tolerable picture of that saint, of the French school of the last century. Further on, descending along the southern aisle, is a beautiful Martyrdom of St. Sebastian, ascribed to Murillo. In the 9th, is St. Severin kneeling in prayer, by Pernot. The 10th chapel is now being painted by M. Flandrin, with subjects from the life of St. John the Apostle; the 11th, dedicated to Ste. Magdalen, is confided to the pencil of M. Mourat. In the 12th, is the Apotheosis of St. Paul; and the 14th is receiving paintings by M. Signol, of passages in the life of St. Joseph. The 15th is the baptismal chapel, and is painted by the younger Flandrin, with the Preaching of St. John the Baptist, and the Baptism of Christ. This church would be a pure specimen of the florid Gothic, if the Doric pilasters of the choir did not mar the unity of the design.

TWELFTH ARRONDISSEMENT.

This arrondissement, which is one of the most extensive, contains so many objects of interest and institutions of importance, that to examine it as it deserves will require many days. (1) On entering it by the rue Galande, the visitor will im-

(1) From an official statement the poor of this arrondissement are

mediately find himself within the precincts of the old colleges, and in a locality, called from its classic associations "le Quartier Latin." He will pass by the rue du Fouarre, one of the most miserable streets in Paris, but one of the most celebrated in the early days of the University. It then contained several schools, where public disputations were held, and is supposed to have derived its name from straw spread on the ground for the scholars to seat themselves on. The works of Dante, Petrarch, and Rabelais contain frequent allusions to this street.

In the next, called the rue de l'Hôtel Colbert, is a house, No. 20, erroneously said to have been inhabited by that celebrated statesman. The court is decorated with some bas-reliefs of the time and style of Jean Goujon.

At No. 13, in the rue de la Bûcherie, will be found a small building, surmounted by a dome, formerly the School of Medicine; and, farther to the east, at 53, Quai de la Tournelle, so called from the great tower that formerly stood there, is the *Pharmacie Centrale*, where the drugs and chemical preparations for the hospitals of Paris are kept and distributed. At No. 55 is an ancient mansion, the *Hôtel de Nesmond*, a building of the time of Henry IV., now a *Maison de Santé*.

On the wharf of this quay is a fruit-market, called the *Maille*, where all the country produce that comes by water is sold. It is curious to see the immense quantity of fruit that arrives and is sold there daily. Hence the visitor may proceed to

The HALLE AUX VEAUX, rue de Pontoise, a market for the sale of calves and cows on Tuesdays and Fridays, and on other days for rags, etc. It is a large plain building, standing on the site of part of the chapel of the great convent of Bernardins; the remains of which, of the 15th century, are to be observed in a house adjoining the market. The stables for calves are underground. One of the dormitories of the monastery, with its buttresses and pointed windows, of the 13th century, still remains, facing the rue de Poissy, and is at present used for a barrack.

Proceeding hence, the visitor will go by the rue de Poissy into the rue St. Victor, where, at No. 68, he will find a building, the ancient *Séminaire St. Firmin*. The celebrated reformer Calvin resided for some time at this seminary. It was suppressed in 1790, and served as a prison during the reign of terror. A dreadful massacre took place in it in the days of September, when ninety-one priests were murdered. (1) It was

nearly 12,000 in number, and amount to about one-fifth of the indigent population of Paris.

(1) The following is the copy of a document referring to the above:—

"The treasurer of the commune is to pay to M. Gilbert Petit 48 livres

subsequently used as an institution for the blind previous to the completion of the new establishment behind the Invalides, and is at present a barrack of municipal guards. At No. 76 is the ancient *Collège du Cardinal Lemoine*, founded in 1300. Few parts of the original building now exist. At No. 102, in the same street, and No. 18, rue de Pontoise, is the *Séminaire de St. Nicolas du Chardonnet*, a large plain building. (See p. 93.) Adjoining to it, but having its principal entrance in the rue des Bernardins, is

ST. NICHOLAS DU CHARDONNET, first district church of the 12th arrondissement.—Upon the site of this church stood a chapel, which became parochial in 1230; its reconstruction was commenced in 1656, and finished in 1709. It is said to have derived its name from the waste ground on which it was originally built. The tower is earlier than the rest of the edifice, and is anterior to 1600. The front consists of two stories, the lower Ionic, bearing a triangular pediment, the upper Composite. The interior is cruciform, with single aisles and a semicircular choir; its pilasters are Corinthian, remarkable for the anomalous absence of caulicles; however the general effect of the whole is good and imposing. The vaulting is semicircular, and the windows have circular arches. There is an unusual number of good paintings to be found in this church. In the eastern aisle the 1st chapel contains the Baptism of Christ, by Corot; facing the aisle is the Agony in the Garden, by Destouches; in the 2d chapel, is the Dream of St. Joseph, an early painting; in the 4th is St. Nicholas receiving extreme unction, together with, strange to say, a mythological bas-relief! In the eastern transept, is the Communion chapel; the altar piece is Christ with the two Disciples at Emmaus, a valuable painting, by Saurin; and on either side, St. Paul preaching, and St. Justin refusing to sacrifice to the Gods, both by Noel Coypel. Here is also a good old Ecce Homo. In the 5th chapel is Paul before Festus; in the 6th, a fine portrait of St. Francis de Sales in a medallion surmounting a handsome marble tomb by Auguier and Girardon, in memory of Jérôme Bignon; it bears his bust, and is flanked by the statues of Justice and Truth. In the 7th, dedicated to the Sacré Cœur, are two medallions with marble bas-reliefs of Christ and the Virgin. In the 8th is the

for the time employed by himself and three comrades in the dispatch of the priests of St. Firmin during two days.—Commune house, this 4th September, in the year IV. of Liberty, and the 1st of Equality, pursuant to the requisition made to us by the section of Sans-Culottes who set them to work.—Signed, Nicout, Jérôme Lamark, commissioners of the commune, etc.” At the back is the receipt, signed “Gilbert Petit, his Mark, X.”

Vision of Ste. Theresa, and a fine painting of the Good Samaritan. In the 9th is a good painting of Ste. Geneviève; the 10th, the Lady Chapel, contains a fine group, by Bra, of the Virgin and Child. In its irregular cupola is the Assumption in fresco. In the 11th, is St. Louis Gonzaga saying mass, by Pinchon; in the 12th, is St. Charles Borromeo relieving the plague-stricken at Milan, by Lebrun. The ceiling of this chapel is by the same, and facing the aisle is the monument to that artist, and another to his mother. The former consists of a pyramid surmounted by his bust, by Coysevox; at the base are two statues, Religion and the Fine Arts deploring his death. The latter, executed by Tubi and Cottignon, after designs of Lebrun, represents the deceased issuing from her tomb at the sound of the last trumpet; the angel is particularly admired. In the 13th, is the epitaph to Santeuil, by Rollin, lately restored; and a good Annunciation. In the 14th, is St. Bernard performing mass, by Lesueur, and in the next, a bas-relief in plaster, representing St. Peter in prayer; also the palsied man healed, by Sacquespée (1675). In the western transept is Christ raising the daughter of Jairus, by Vignaud; in the 15th chapel St. Vincent de Paule; in the next a Deliverance from Purgatory; and in the last, St. Catherine of the wheel. Facing the aisle, is an Entombment of Christ, probably by Mignard. In the same aisle, near the high altar, is a curious Crucifixion painted on wood, of the time of Albert Durer. The organ is handsome, adorned with statues and caryatides, and the choir has a great quantity of marble used in its decorations. The stranger will not regret having visited this church.

At the corner of the rue des Noyers is the

MARCHÉ DES CARMES, OR DE LA PLACE MAUBERT, established in 1818, upon the site of the convent des Carmes.—Its plan resembles that of the Marché St. Germain; but it is less spacious and commodious. In the middle is a fountain, a pilaster surmounted by heads of Plenty and Commerce.

The *rue des Carmes* and the *rue St. Jean de Beauvais* are interesting to the antiquary, as containing several of the old colleges of the University, now appropriated to other purposes. The largest of these was once the *Collège de Lisieux*, the buildings of which still remain entire, and with the chapel, an edifice of the 14th century, are worthy of a visit. It fronts the Marché des Carmes, and is now used as the *Magasin Central des Hôpitaux Militaires*, but cannot be entered without permission from the War department. In the same street was the *Collège de St. Jean de Beauvais* and the *Collège de Presle*, some remains of the latter of which may perhaps be made out. In it Peter Ramus was massacred during the St. Barthélemi.

In the rue des Carmes will be found, at No. 23, the *Collège des Lombards*, once the principal Irish college, which, with its chapel of the 17th century, of rather curious design, still exists.

In the rue de la Montagne Ste. Geneviève, at No. 37, is the *Collège de la Marche*, now occupied by various families. Nearly opposite to it are the remains of the *Collège* or *Séminaire des Trente-Trois*. At the top of the street is the *École Polytechnique*, established in the buildings of the Collège de Navarre, of which a fine hall and chapel of the 14th century still remain. A new front has lately been erected to this inconveniently-placed institution, facing the old place, to which it now gives name. It is ornamented with bas-reliefs representing implements and machines of war and peace (some of the latter very badly), with five medallions on the attic, of Legrand, Laplace, Monge, Bertholet, and Fourcroy. (See page 80.) Opposite is the ancient Fontaine Ste. Geneviève, built in 1625.

In the rue des Amandiers, No. 14, stood the *Collège des Grassins*; its chapel is now demolished, to make room for the rue de l'École Polytechnique, forming a direct communication between that establishment and the Place Cambray, in a court leading out of which, opposite the Collège de France, the visitor will find a very curious square tower of the 13th century, called *La Tour Bichat*, or *La Tour de St. Jean de Lateran*: it contains a low vaulted apartment on the ground floor, a larger one above, and a third at the top. This tower is all that remains of the house of the *Knights Hospitallers*, established in 1171, at Paris, afterwards known as the *Chevaliers de Malte*. In the adjoining *Cour de la Vacherie*, the antiquarian visitor will find, in the far corner to the right, some curious remains of a chapel, of very early date, now converted into a storehouse for carriages, etc.

The COLLÈGE ROYAL DE FRANCE was founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budæus. Professorships have since been founded in it by most of the sovereigns of this country, and, previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the end of that century drove away the scholars and professors; but Henry IV., at the end of his reign, formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. This intention, frustrated by his death, was partially carried into execution by Louis XIII.; it was again suspended till 1774, when the college was entirely rebuilt by Chalgrin. The buildings, of simple but elegant style, enclose three courts, the principal of which, facing the Place

Cambrai, is entered by an isolated rusticated arch crowned with a pediment adorned with sculptures, and flanked with railings adorned with busts of Rémusat, Vauquelin, Ampère, Sacy, Daunon, Portal, Andrieux, and Jouffroy; the left wing contains laboratories for chemistry, and lecture-rooms. The right wing gives access through a vestibule to the second court, separated from the third by a portico of coupled Doric columns. The latter court opens by a railing into the rue St. Jacques. There are two semi-circular amphitheatres for lectures; the one for chemistry has a laboratory adjoining. In the other, for physics, are two paintings in oil; the first, by Lethiers, represents Francis I. signing the order for the establishment of the college; the other, by Thevenin, represents Henry IV. endowing the professorships. In the oriental lecture-room is a valuable painting, by Camus, of the Death of Jacques Delille. In the upper stories are cabinets of mineralogy and natural philosophy, and a library. A prospectus of the numerous lectures delivered here may be had at the college. (See p. 78.) Strangers are admitted without difficulty.

A little higher up in the rue St. Jacques, at No. 123, is the **COLLÈGE ROYAL DE LOUIS LE GRAND**.—This was formerly the *Collège de Clermont*, founded in 1560, by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society being expelled from France in 1594, the college was abandoned, and, when recalled in 1604, they were forbidden to reopen it, or to give instruction. It was not till 1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the 1st of August, 1628, and it was erected after the designs of Augustin Guillain. Louis XIV., who was much attached to the Jesuits, having, on a public occasion, called this college his own, the society immediately gave it the name which it now bears. The Jesuits being driven a second time from France in 1763, the members of the Collège de Lisieux removed into this building. In 1792, this college, organised under a new form, received the name of *Collège de l'Égalité*; in 1800, that of *Prytanée Français*; in 1804, that of *Lycée Impérial*; and in 1814, it resumed its former name of *Collège de Louis le Grand*. It contains a large library and a good collection of philosophical instruments. (See page 79.)

The stranger may now strike into the rue Soufflot, on his left, prolonged to the rue d'Enfer. On entering the Place du Panthéon, he will find, to the left,

The **ÉCOLE DE DROIT**, facing the *Panthéon*, and erected by

Soufflot, in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment, and the interior of the building, forming a circular arc, possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. For a list of the numerous gratuitous lectures delivered here, see page 76, the hours, etc., of which varying, reference must be made to the printed lists affixed to the doors of the lecture-rooms. Here is also a public library of 8,000 volumes, open daily to the public from 10 to 3. Vacation from Sept. 1 to Oct. 31.

A building of the same style of architecture is to be erected on the opposite side of the Place du Panthéon, and is to serve as the mairie of the arrondissement.

The northern side of the Place is occupied by two new buildings. The first and western one is the handsome front of the *Collège Ste Barbe*, (see p. 80,) which stretches to the rue de Reims behind, of which it occupies a whole side. This important college, founded in 1730, by Jean Hubert, was on the point of being dissolved in 1798 for want of funds, when some of its former pupils joined in partnership to support it. Their efforts succeeded; and having annexed to it the buildings of the *Collège des Chollets*, founded in 1283, and part of the famous ecclesiastical *Collège de Montaigu*, founded in 1314, the new buildings were commenced in 1841. The small gabled building west of it is an entrance to a new hall for exercises and examinations lately added to the *Collège Louis le Grand*. The building east to it is the

BIBLIOTHÈQUE STE. GENEVIÈVE, presenting a front of 19 arched windows, erected on the site of the remaining buildings of the *Collège de Montaigu*, of which a small wing only is provisionally retained as a reading-room to the Library, which is still contained in the buildings of the old Abbey of Ste. Geneviève contiguous to the *Collège Henry IV*. (see p. 412) till the new edifice be fit to receive it. When the Cardinal de Laroche-foucauld established in that abbey, in 1624, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after the Fathers Fronteau and Lallemand formed a collection of about 10,000 volumes, which was afterwards augmented by Father Dumoulinet, who purchased several collections, including that of the learned Pierese. In 1710, Letellier, archbishop of Reims, bequeathed his rich and valuable collection to the abbey of Ste. Geneviève. The library at present contains about 200,000 volumes and 3,000 MSS. The present apartments contain several objects of curiosity, such as a series

of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., and also one of Mary Queen of Scots. The reading-room is open daily from 10 to 3, and from 6 to 10 in the evening, except on Sundays and festivals, and, during the vacation, from Sept. 1 to October 15.

In the contiguous rue des Sept Voies there existed formerly two more colleges: the *Collège Fortet*, founded in 1391, and the *Collège de Reims*, founded in 1412. A few traces of them may still be made out.

The COLLÈGE ROYAL DE HENRI IV. is established in part of the church and other buildings of the abbey of Ste. Geneviève, and will shortly be increased with the buildings occupied by the library. The western side is of the 14th century; the upper part of the tower is of the 16th, and the side towards the rue Clovis (so called because the lower portion of the tower is said to have been built in his reign) was erected as late as 1825. This institution was called Lycée Napoléon in 1802, and assumed its present name in 1814. The young princes of the reigning family in France were brought up at this college. (See page 79.) In the first court is a bust of Casimir Delavigne.

The PANTHÉON, formerly the church of Ste. Geneviève, has three times changed its name.—Clovis, at the solicitation of his queen and Ste. Geneviève, founded near his palace a church, dedicated to the apostles Peter and Paul. To the church a religious community was afterwards attached, and in process of time the house became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church of Ste. Geneviève having fallen into ruins, Louis XV. was induced by Mme. de Pompadour to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th September, 1764, the king laid the first stone. The cost of the building was defrayed by a lottery. At the corners, in front of the railing which surrounds the whole edifice, are two magnificent candelabra of cast iron. The portico, to which a flight of 11 steps, occupying the whole breadth of the front, gives access, presents a front of 6 fluted Corinthian columns, 60 feet in height by 6 in diameter, which, together with 16 internal ones, support a triangular pediment, 129 feet in breadth, by 22 in height. The pediment contains a large composition in relief, by David, representing France, surrounded by, and dispensing honours to, some of the great men that have illustrated her. On her right hand are Fénelon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with

an animated figure of Napoleon in front. At the feet of France History and Liberty are seated, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths studying to emulate the virtues of their predecessors. This bas-relief, although ably executed in its various parts, has been criticised for the stiffness that prevails throughout. The figure of France is 15 feet in height. On the frieze beneath it is the inscription, in gold letters—

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

During the Restoration a radiant cross was introduced into the tympanum, and the inscription ran thus :—

D. O. M. sub invoc. S. Genovefæ. Lud. XV. dicavit. Lud. XVIII. restituit.

Under the portico are bas-reliefs, representing Genius, Science, Art, Legislation, and Patriotism. The edifice is cruciform; each limb of the cross terminating in a pediment. The two lateral fronts have also secondary entrances with bronze gates approached by steps, which, however, do not improve their appearance. A low Corinthian gallery, of later construction, is a most unfortunate addition to the eastern limb, and harmonizes badly with the unquestionable grandeur of the general design. From the centre of the cross springs a lofty circular drum, surrounded by a peristyle of 32 plain Corinthian columns resting on a stylobate. Above the entablature rises a majestic dome terminating in a lantern, surrounded by a gallery and balustrade resting upon consoles. This lantern formerly bore a gilded ball and cross. The total height of the edifice, from the pavement to the top of the dome, is 268 feet, and the number of steps up to the highest gallery of the cupola is 475. The number of columns in the interior is 130; in and about the entire edifice, 258. The construction of three stone cupolas one within the other, each independent, is a curious feature of this edifice, and, from the lightness and elegance with which they are built, cannot fail to attract the attention of the scientific visitor. The plan of the church approximates to a Greek cross, 302 feet in length by 255 transverse; the external walls of the limbs are perfectly plain, with the exception of a frieze and cornice. Within, on each side of the limbs, is a gallery and colonnade, giving to each the appearance of a nave with aisles. Above the cornice of the colonnade, supported by Corinthian columns, which are fluted, and, with their entablature, are of the richest style of decoration, a gallery and semicircular windows are placed, throwing a strong light into all parts of the building. The breadth of each nave is 105 feet. The general effect of the interior is much marred from the

adoption of the Greek cross, which scarcely admits of the dome coming into view. The vaulted ceilings are richly sculptured, and are 80 feet from the pavement. The dome, 66 feet in diameter at the gallery, and rising over the centre of the cross, was originally sustained within by arcaded supports, which, from the imperfect manner of their erection, threatened, soon after being finished, to bring down the superstructure; they were therefore replaced by solid piles of masonry. On these piers are placed bronze tablets engraved with the names of those who fell in the Revolution of 1830, in gold letters. The painting of the dome is by Gros, who received 100,000 fr. for its execution, and was created a baron on the occasion of Charles X. visiting the church. It is a fine composition, extending over a superficies of 3,721 square feet. Upon the lower part are four groups, connected by figures of angels and other emblems, each of which represents a monarch of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the monarchs so designated; they render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. A glory at the loftiest point indicates the presence of the Deity. The pendentives of the dome are covered with allegorical paintings by Gérard, representing Glory embracing Napoleon, France, Justice, and Death. During the Revolution, the walls of the interior of the church were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were replaced by attributes of Catholic worship. Three statues are placed in the church, that of Justice in the southern transept, of Clemency in the northern, and at the extremity opposite the porch that of Immortality, by Cortot, 18 feet high, bearing in her left hand a pen to record magnanimous actions, and in her right a crown of glory to reward them. A fac-simile of this statue in bronze will be placed on the apex of the lantern. The pavement of the church is formed of stone and marble interposed; under the dome it is entirely of marble, with a fine circular mosaic, the exact span (33 feet) of the upper dome. Underneath the church is an immense series of vaults, the entrance to which is at the east end. Those towards the east are lighted from the ground, and the vaulted roofs are supported by Doric columns. Some of the stones of the vault are 50 feet in length; the whole undercroft is constructed without any cement whatever. In those under the western nave, monuments and funereal urns are arranged somewhat after the fashion of the Roman tombs at Pompeii. In the centre

are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are deposited, in temporary wooden sarcophagi, the remains of Voltaire and Rousseau, (1) with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De Winter; Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, etc. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Government. (2) In one of the recesses is a model of the building in plaster, in the proportion of 1 to 24, with sections, which will give the visitor a clear idea of the general construction. Much has lately been done to isolate the building, and improve its situation. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, being the most elevated building in the capital, affords a magnificent view. Strangers are readily admitted; a small gratuity is expected by the persons who show the edifice.

Immediately behind the Pantheon is

ST. ÉTIENNE DU MONT, parish church of the 12th arrondissement.—This church was originally a chapel for the vassals of the abbey of Ste. Geneviève, and stood within its walls; but after the city walls had been extended by Philip Augustus, it was made parochial. The abbot was so jealous of the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The original date of the building is said to be 1121; but no vestiges of this early erection are to be found. On being made parochial in 1222 it was enlarged; and the curious square tower and circular turret are probably of that date; these have lately been restored by M. Godde. The church was much enlarged in 1491, and the choir increased in length in 1517. In 1537, both choir and nave were nearly rebuilt, and, in 1605, some adjoining *charniers*,

(1) On the tomb of Voltaire are the following inscriptions: "Poëte, historien, philosophe, il agrandit l'esprit humain; il lui apprit qu'il devait être libre."—"Il défendit Calas, Sirven, de la Barre, et Montbailly."—"Il combattit les athées et les fanatiques, inspira la tolérance, et réclama les droits de l'homme contre la servitude de la féodalité." On the tomb of Rousseau is the following: "Ici repose l'homme de la nature et de la vérité."

(2) The body of Marat, after being taken from the Pantheon, was thrown into a common sewer in the rue Montmartre, close to where now stands the Passage du Saumon.

now used for the catechumens' rooms, were added. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the Revolution, bearing an inscription to that effect. In 1624 the upper story of the tower was built, and the church was finally dedicated, and a new high altar raised, in 1626. The oldest portions of the existing edifice are the lower stories of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all, except the western front, of the date 1537, which is a most singular mixture of the Italian and Gothic. Four engaged composite columns, having their flutes intersected by carved bossages, support a rich triangular pediment adorned with modillions. The second story bears a circular interrupted pediment; and, lastly, the attic is gabled, and graced with a round window, and an elliptical one above it, with tracery. The steeple tower is square, and flanked at one of its angles by a long slender circular turret. The lateral and posterior parts of the church present a curious medley of flying buttresses, gargouilles, turrets, and spires, some of them of no mean workmanship. The same incongruity of architectural styles pervades the interior. The principal entrance has a circular arch. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels in each arcade, goes round the whole. The windows retain the wide tracery, while the mouldings, capitals, and ornaments are of the modern Italian style. The principal architectural peculiarity of the interior is the great height of the aisle relatively to the rest of the building, which is on a level with the imposts supporting the vaulting-ribs of the nave and choir. Lofty attached columns with Doric capitals front the piers of the nave and choir; and in the vaulting spaces of the lateral walls, over the circular arches springing from the central columns, are small clerestory windows. Those of the aisles are lofty, some being filled with good stained glass, said to be by Pinaigrier. The tracery of the windows of the north aisle of the choir is peculiarly good. From the middle of each column, all round the church, excepting the large spaces at the entrance of the transepts, circular arches are thrown from one to the other, supporting a very narrow gallery and balustrade, which encircles the columns on the side of the aisles. The arches of the choir are pointed; the ribs generally continue their mouldings to the base, ending in splays. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two

finely-wrought door-ways, crowned with figures, separate the aisles. The parapets of the staircases are particularly remarkable for their rich perforated tracery. Above the arch are the statues of Christ and of two angels in the act of adoration. The vaulting of the cross is ornamented with a pendent key-stone 12 feet deep, supported by iron work in the middle, and is most elaborately ribbed, and indeed almost all the key-stones both in the nave and chapels are beautifully wrought. This church is rich in pictures, and other objects of curiosity. In the first chapel, on entering at the western doorway, to the right hand, is a beautiful Holy Family in bas-relief, the Adoration of the Angels, and that of the Magi, on canvas; also two statues, one of Charity, by Laitie, the other of Hope, by Brun. The next contains a curious picture of the Holy Family, and a good one of the school of Lesueur, representing the Martyrdom of St. Stephen. Marble slabs contain a list of celebrated personages buried in the parish. The window has some beautiful stained glass. A Last Judgment in the third chapel is to be noticed; in the fourth is a curious stained glass window of 1568; and, in the fifth, a Crucifixion, with Louis XIII. and St. Louis introduced at the foot of the cross. In this chapel is a remarkable Entombment of Christ in stone, surrounded by the Virgin and six other statues of the size of life. There is also a fine picture, by Laval, of Paul and Silas before the magistrates of Philippi. In the chapel of the *Sacré Cœur* the Adoration is the subject of a good picture; here also is the Death of St. Louis. In the 7th is St. Charles Borromeo, by Varin (1627). A fine painting of St. Bernard praying, and of the Jews collecting manna, occupy the first chapel in the south aisle of the choir. On the wall, between this chapel and that of Ste. Geneviève, is an epitaph on Racine, written by Boileau, and one to Pascal, who was buried in this church. The last-named chapel contains a tomb, supposed, from an inscription near it, to be the original depository of the body of the Saint, but which from its mouldings must be of the 13th century. The walls are hung with a vast number of votive images, etc. The altar is of white marble, of fine execution. Over the entrance is a large and fine picture, representing, according to report, Anne of Austria, attended by the Parlement, imploring Ste. Geneviève, who makes intercession for the life of Louis XIII. It is said to be by De Troy, and to have been painted soon after 1709: most probably, however, it is by Largillière, and represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then raged. In the northern aisle of the choir is the pendant to this picture, one of equal dimensions, by Largillière, painted in 1696, and re-

presenting the *Prévôt des Marchands* and the city officers in full costume, with a great number of spectators, among whom are *Largillière* himself and the poet *Santeuil*, praying to *Ste. Geneviève*. They are said to be both volive pictures, offered by the City of Paris, and are worthy of a careful inspection. In the southern aisle there is also *Jacob blessing Isaac*, and the *Preaching of St. Stephen*, by *Abel de Pujol*. In the apsidal aisle of the choir is a fine *Martyrdom of St. Stephen*, by *Lebrun*, one of the best productions of that master; and a *Preaching of St. Stephen*, by *Abel de Pujol*. Farther on, in the chapel of the Virgin, are some fine frescos, painted by *M. Caminade*, namely, the *Annunciation*, the *Adoration of the Magi*, the *Visit to Ste. Elizabeth*, and the *Death of the Virgin*. Over the high altar will be observed the reliquary of *Ste. Geneviève*, and the *Marriage of the Virgin* is represented in one of the windows. In the aisle are two paintings by *Grenier*, of passages in the life of *Ste. Geneviève*, and one by *Jouvenet*, *St. Paul* visiting the sick at *Ephesus*. In two chapels of the north aisle of the choir are pictures of *St. François Xavier*, and one of *Ste. Augustine*, crowned with thorns. In the 1st chapel of the northern aisle of the nave next to the transept, is the *Plague of Paris*, by *Basse*, and a *Crucifixion*; in the 2d, *St. Louis* in prayer; in the 3d, the *Nativity*, and a good picture of the *Guardian Angel*, of the school of *Mignard*; and in the 4th, *St. Stephen* praying, by *Maillot*. The pulpit of this church, the work of *Lestoccard*, after designs by *Lahire*, should be noticed; it is supported by a figure of *Sampson*, is ornamented with beautifully-carved statuettes, and is surmounted by a rich canopy. On the festival of *Ste. Geneviève* pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it. *Pascal*, *Tournefort* the botanist, *Lesueur* the painter, *P. Perrault*, *Lemaître*, *Racine*, *Rollin*, and the *Abbé de Sacy*, were interred here. This church, from the rich effect produced by its architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The interior is a favourite subject with French artists of the present day, the general effect being, in spite of all incongruities of architecture, strikingly fine.

The visitor will now follow the *rue Clovis*, leading to the *rue des Fossés St. Victor*, where, at No. 25, was the

COLLÈGE DES ÉCOSSAIS.—This seminary was at first situated in the *rue des Amandiers*, but was afterwards established in the present building, finished in 1665. It was originally founded by *David*, bishop of *Moray*, in *Scotland*, in 1325; and again by *James Beatoun*, or *de Béthune*, Archbishop of *Glasgow*, in 1603. A black marble slab, on the east side of the chapel door, re-

cords these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665. This and the two other British colleges were suppressed at the Revolution, and the property belonging to them was sequestrated. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property. That of the Irish college was restored without difficulty, but that of the Scotch and English colleges was left in the hands of an administrator appointed by the government, and still remains under the control of the Minister of Public Instruction for the purpose of defraying the expenses of clerical education of young men chosen by the Catholic bishops of Scotland and England. The present administrator is Dr. Gillis, bishop of Limyra, represented here by M. l'abbé Carre. Its chapel, which was erected in 1672, and dedicated to St. Andrew, was repaired by M. Delavigne, the head of a private institution now directed by M. Beauchef, which is established in the building. In the study of the director is a full-length portrait of the Pretender, in armour. Besides the altar, which is richly sculptured, it contains some monuments of historical interest, and ought not to be neglected by the English visitor. The most remarkable is the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James Duke of Perth, governor of his son, called James III., the Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain en Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but is now restored to its original place. In front of it is a slab, over the heart of the Queen; another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteith, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to

James II.; and Dr. Robert Barclay. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were confided to this seminary, unfortunately disappeared during the Revolution; but the Library still exists.

Next door to this college is the convent of English Augustin nuns, which was the only religious house in Paris that was not disturbed during the Revolution. It is a plain building, with a small chapel, containing some English monuments.

At No. 37, is a building of the same date and style as the Collège des Écossais, which was formerly a religious house belonging to the Pères de la Doctrine.

The rues de Fourcy and de la Vieille Estrapade lead to the COLLÈGE DES IRLANDAIS, rue des Irlandais, No. 3.—This is a handsome and commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, who stands in marble over the altar. To the right of the Virgin, on entering the chapel, is a painting of St. Patrick, and on the left one of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several distinguished Irish. Above the chapel is the library, containing a large collection of works, principally theological. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution, which was re-established by the French government, is under the direction of British subjects, who exercise their authority under the superintendence of the Minister of the Interior; and consists of an administrator, a prefect of study, a bursar, four professors of morals and of dogmatic theology, of philosophy, of classics, a physician, and about 100 students. It is devoted to the education of young Irishmen, for the Catholic church, of whom about 25 priests graduate annually. A great number of bursarships belong to this college, which, by the exertions of the principal, Dr. M'Sweeny, and the reputation of its learned professors, is in a very flourishing condition. The institution itself offers much interest to the Irish Roman Catholic visitor. Similar establishments were founded at different epochs, and in different parts of the kingdom, by permission and under the control of the Kings of France.

Returning to the rue de la Vieille Estrapade, the visitor will find the entrance to a reservoir receiving water from the artesian well of Grenelle for the use of the Faubourg St. Marceau. It is composed of two receptacles, each 98 feet by 50, and 15 feet deep, containing in all 147,000 cubic feet of water.

A third reservoir is to be constructed under it, to receive the water from Arcueil. That from Grenelle is at the temperature of 61 degrees Fahrenheit when it arrives here.

The stranger may now enter the rue d'Ulm, and from thence the rue des Postes, where, at No. 34, is the elegant building of the Collège Rollin, and at No. 26, the

SÉMINAIRE DU ST. ESPRIT.—This building was erected in 1769 for a seminary, which was suppressed in 1792, and restored in 1815. It presents nothing remarkable, except a fine bas-relief above the pediment of the church, representing a missionary preaching. (See p. 93.)

Next door to this was the *Collège des Anglais*, a seminary established by letters patent granted by Louis XV., in 1684, which authorised Catholics, who could not be educated for the priesthood in England, to live in an ecclesiastical community. The house was suppressed in 1792, and is now let for secular purposes.

Returning to the rue d'Ulm, the visitor will find, at its furthest extremity, No. 21, the

ÉCOLE NORMALE.—This spacious building, occupied since April 1847, by the establishment, for particulars of which see p. 78, is entered by a spacious court fronted by a projecting pavilion, through which the visitor passes by a Doric vestibule into a large square court enclosed by the building. The architecture is in the style of the last century. Over the principal entrance are statues representing science and literature; and the brackets which adorn the walls of the inner court will soon be adorned with busts of the eminent men formed by the École Normale since its institution in 1795. The number of pupils is nearly 100, of all persuasions. Spacious corridors lead to the lecture-rooms, cabinets of botany, zoology, fossils and mineralogy, natural philosophy, and laboratory of chemistry. Except the two latter, there is little remarkable in them. The library, on the first floor, is a spacious saloon, containing 20,000 volumes in fine oaken bookcases, and lit by 11 windows. The Salle de Réception is somewhat smaller, and will, it is said, soon receive the portraits, in medallions, of Lagrange, Laplace, Haüy, Daubenton, Monge, Berthollet, Volney, Bernardin de St. Pierre, Suard, Garat, and Laharpe, who were the first professors of this celebrated school at the time of its opening, July 17, 1795. The chapel is on the ground floor to the west; it contains a fine Saviour by Lavergne. The dormitories occupy the second story; the refectories, two in number, are on the ground floor to the north; under-ground are the kitchens, cellars, etc. This establishment may be viewed on Sundays at any time, and Thursdays after 4 o'clock.

The rue des Ursulines will lead the visitor nearly opposite to St. JACQUES DU HAUT-PAS, 252, rue St. Jacques, second district church of the 12th arrondissement.—On the site of this church a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was commenced in 1630, the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchesse de Longueville, and terminated in 1684. The architecture of this church consists, externally, of a triangular pediment supported by four detached Doric columns, over the principal entrance; there are besides two lateral doors. The tower is square, and Doric also. The plan is slightly cruciform; the choir ends in a semicircle, and a single aisle surrounds both nave and choir. The northern aisle alone is flanked by chapels; the southern one of the nave has none. The 1st chapel in the former contains the font; here is a good St. Jerome, by Hubert. In the 2d is a Holy Family, by Delanoë, and a good Virgin and Child on wood, of the 16th century. In the transept is a fine Entombment, by Degeorges; and against the piers of the entrance to the choir are two plaster statues, one of St. Philip, by Grienewald, the other St. James, by Foyatier. In the choir, over the sacristy door, is the Presentation in the Temple. Next is the 3d chapel, containing St. Philip preaching to the Phrygians, by Jacquard, and the same appearing to Theodosius, by Coutan. In the 4th, is St. Philip presenting Nathaniel to Jesus, by Holfeld, and the Miracle of the loaves and fishes, by Champmartin. The 5th is the Lady Chapel, of elliptical form, with a fine statue of the Virgin and Child; a Visitation and an Annunciation, both by Bouterweck, and four small paintings by Barret; St. Joseph with Jesus in his arms, St. Louis, St. James, and Ste. Catherine. A well-executed painting of the Virgin and child and a Magdalen, by Mme. Sommesson, will also be remarked. In the 6th are, Jesus Christ appearing to St. James, by Goyet, and his Calling of St. James and Judas, by Lestang. In the 7th is the Lapidation of St. James, and St. James as Bishop of Jerusalem, by Jonquières. In the 8th is a good old St. John. The 9th is the chapel of St. Peter, with some excellent paintings: Jesus healing the step-mother of St. Peter, by Calvaert; Religion, Hope, Faith, and Charity, in four tableaux, by Lesueur, a St. Peter, by Restout (1728), and a *Sinite Parvulos*, by Gérard. In the 10th is a good Ste. Geneviève. Cassini, the astronomer, was buried here, as well as the learned La Hire Cochin, rector of the parish, and founder of the hospital, etc.

Next door to this church is the

INSTITUTION ROYALE DES SOURDS-MUETS.—For this institution France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he instructed to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. His sister, Queen Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who improved the system of instruction. During the Revolution this institution was transferred to the buildings of the Séminaire de St. Magloire, rue St. Jacques, where it still continues. The number of gratuitous pupils is 80; besides 10 admitted to half-pensions, and 10 to three-quarter pensions. At present there are 110 male and 50 female pupils. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15, and must present a certificate from the authorities of his or her parish, of age, baptism, vaccination, being really deaf and dumb, and without the means of paying for education. The boys and girls are in different schools, where they remain six years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 900 fr. a-year, besides 300 fr. paid on entering. From 90,000 fr. to 100,000 fr. are annually voted by the Chambers for the support of this institution. The *Salle des Exercices* is Doric, and adorned with a fine picture of the Abbé de l'Épée, by the donor, M. Camus; also the busts of de l'Épée and Sicard. The refectories, dormitories, etc., are large and airy, and arranged as in the institution des Jeunes Aveugles. (See p. 357.) A garden is annexed to the establishment. The chapel is Doric; behind the altar is a remarkable oil-painting by Vernet, of Christ healing a deaf shepherd, and to the left is a picture of good execution by Peyson, a deaf and dumb artist, representing the Abbé de l'Épée on his deathbed. Among the inmates is one Antoine Dubois, 90 years old, a pupil of De l'Épée himself, and named in his will. The trades taught here are shoemaking, tailoring, turning, joinery, and lithography. The days of admission are Mondays, Wednesdays, and Fridays, from 3 to 5.

Nearly opposite St. Jacques du Haut Pas, at No. 193, is the *Convent of the Sœurs de St. Michel*. The church has a Doric

façade of some merit. On the same side of the street were the convent of the *Ursulines* and the *Feuillantines*; and between the latter and the *Convent of the Val de Grâce* was a house of *English Benedictines*, where part of the remains of James II. was buried, after bequeathing his head, heart, and intestines to the British Colleges. (1) It is now used as a school.

In the rue d'Enfer, at No. 67, will be found the *Couvent des Dames Carmélites*, where Mademoiselle de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*. In the chapel is a fine marble monument of Cardinal Berulle, founder of the convent. He is represented kneeling on a pedestal adorned with bas-reliefs. Opposite is another valuable bas-relief in marble, by Barrois, representing a Descent from the Cross, also a good bas-relief on the altar. The best paintings are : a Virgin and Child, Christ bearing the Lamb, by Guët, and an Annunciation, by Mueller, over the altar.

The rue d'Enfer will lead to

L'OBSERVATOIRE.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was already far advanced, John Dominic Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted to its purpose, that, at his suggestion, several alterations were made, which, however, did not render it suitable for taking accurate observations. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two lateral octagonal towers. In the north front is a projection of 24 feet, forming the entrance. The platform on the top is 85 feet from the ground. The whole building is of stone, neither wood nor iron having been used. The principal part of this edifice being found useless, a low building has been erected on the east, in which nearly all the observations are made. This is so placed that two sides are parallel, and two perpendicular, to a meridian line traced on the floor of a room on the second story, from which French astronomers count their longitude; its direction is marked by an obelisk at Montmartre, distant nearly three English miles and a half from the Observatory. On this line, between Dunkirk and Barcelona, the observations were

(1) Part of the remains of James II. were found some years ago at St. Germain, where he died, and a handsome tomb was erected over them in the church of that place, by the munificence of George IV. It was the fashion in those days to have different places of interment for different parts of the body of distinguished persons.

made for determining the length of the arch of the terrestrial meridian between the equator and pole, now fixed at 5,130,740 toises. (1) The line of the southern front is taken as the latitude of Paris. This Observatory is the centre from whence have diverged the several trigonometrical calculations for forming the map of France, known as *la Carte de Cassini*, or *de l'Observatoire*, in 182 sheets. Underneath the building are some subterranean chambers, now no longer used, which were originally constructed for making astronomical observations, by means of openings through the roof of the edifice, for experiments on gravitation, etc. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, not now used; there is also an achromatic telescope of large dimensions. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. On the second floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, aged 87. A fine white marble statue of Laplace, the celebrated astronomer, by Garraud, has also been lately placed here. Upon the floor of another room is a map of the world, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which is formed of thick stones, is an anemometer, which indicates the direction of the wind, upon a dial in one of the rooms. There are also here two pluviometers, for ascertaining the quantity of rain which falls at Paris during the year. The eastern tower has been lately covered with an immense rotatory cupola of copper, by means of which the observer may safely point his instrument to any part of the heavens without inconvenience from the weather. Two smaller ones of similar construction cover two small turrets on the roof. The number of steps leading to the roof is 162. A well-selected library of 45,000 volumes, for the use of the professors and observers, is attached to the establishment, which owes much to the munificence of the Duke d'Angoulême. The building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument. The roof of this small building, and of the cupola of the upper platform, opens in various parts, by means of simple mechanical arrangements; and observations are made here every night. The *Bureau des Longitudes*, consisting of two geometers, four astronomers, two navigators, one geographer, with assistants, etc., holds its sittings here on Wednesdays, at 3 o'clock, and presents annually to the king the

(1) The ten-millionth part of this length has been adopted for the *mètre*, or standard linear measure in France.

"*Annuaire*," and "*Connaissance des Temps*," which are then published. The Observatory is now surrounded by a terrace, according to the original plan of Perrault, and the outer court enclosed by railings and pavilions. Two low wings have lately been added to the main building; in that to the left is an amphitheatre for 800 persons, where M. Arago gives his popular lectures on astronomy every year. The cabinet of instruments is closed to the public, and no recommendation short of an intimate acquaintance with M. Arago will give the visitor access to it. The building may be visited by applying to the porter. A wide avenue, planted with trees, extends in a straight line to the railing of the garden of the Luxembourg, and thence to the centre of the palace.

On the space between the garden of the Luxembourg and that of the Observatory, against the wall to the east, the unfortunate Marshal Ney was shot, in December, 1815.

The visitor will now pass along the rue Cassini, where a new reservoir for water has been constructed, to the rue d'Enfer, where, at No. 74, he will find the

HOSPICE DES ENFANTS TROUVÉS ET DES ORPHELINS, which was founded by St. Vincent de Paule, in 1638, and through whose benevolent exertions it was improved and augmented at several periods between that time and 1648. This establishment was first situated near the Porte St. Victor, and afterwards at Bicêtre; but was removed from the latter place soon after 1648, to the Convent of St. Lazare. In 1667, on a decree of the Parlement, the managers of the institution erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the *Enfants Trouvés* at the corner of the Parvis Notre Dame. At the Revolution, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, in the rue du Port Royal, and in the immediate neighbourhood, was appropriated to the same purposes. The latter is now a lying-in hospital, and the former only is appropriated to children. The buildings are plain, and the chapel contains nothing of interest except a statue of St. Vincent de Paule, by Stouf. For a child to be received at this hospital a certificate of the abandonment of the child should be produced, signed by a commissary of police. (1)

(1) Formerly the greatest facilities existed with regard to the admission of children into this hospital, and into similar institutions throughout France. A box, called a *tour*, may still be seen in the wall near the gate of this hospital (and this was also the rule in all French foundling hospitals), which worked on a pivot, and, on a bell being rung, was turned round by the persons inside to receive any child that might be put within it. As soon as the infant was deposited in this box, it was

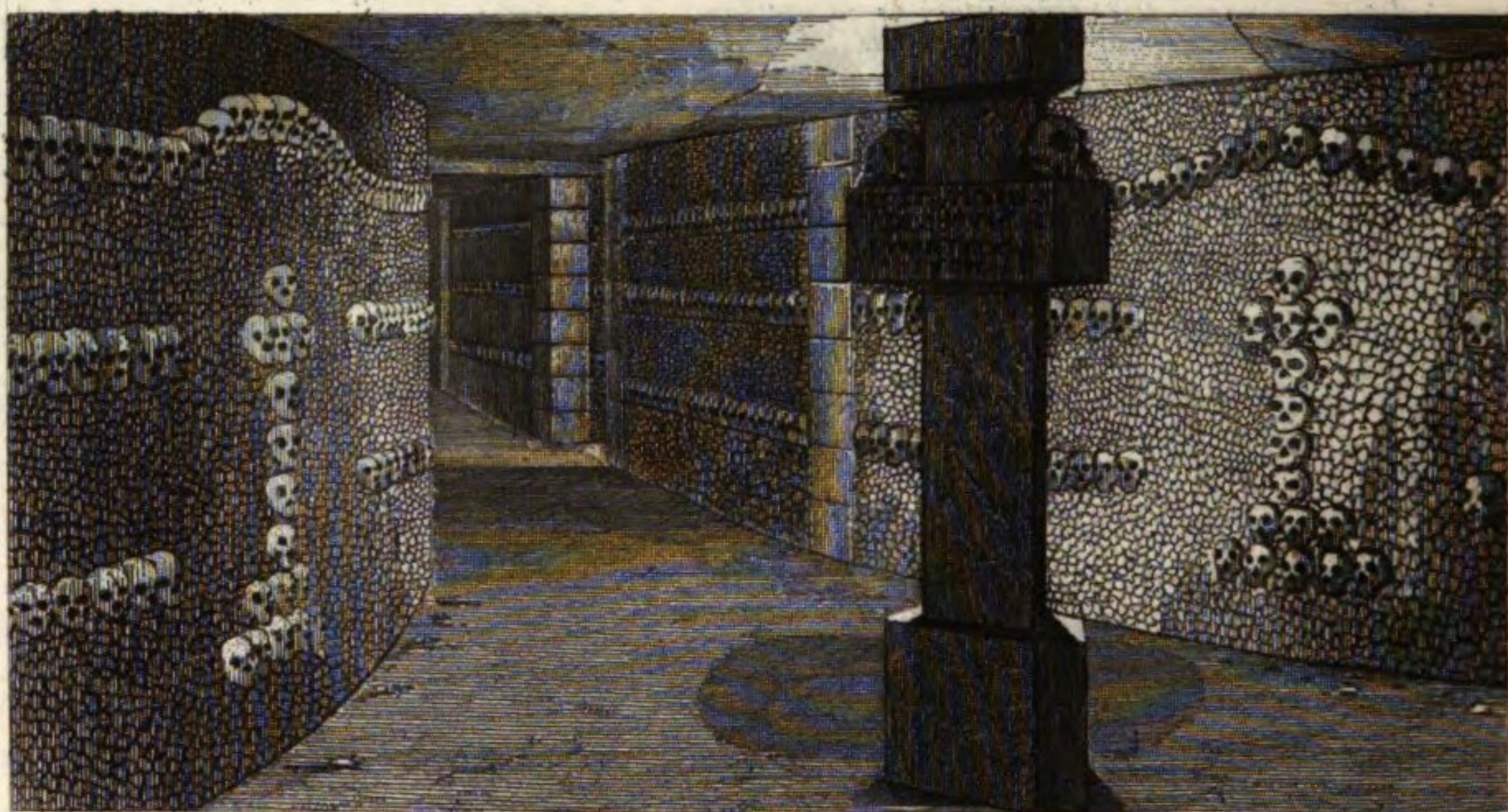
This officer cannot refuse to give such a certificate on being applied to; but it is his duty to admonish the mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to those who relinquish the idea of abandoning their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as requisite. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 4 fr. to 8 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them; care being taken to assign the children to nurses living as far as possible from their birth-places. After two years of age, the nurse may give the child up, when, if no other nurse can be found for it, it is transferred to the orphan department. It appears, by an

again turned round, and the mother or party depositing the child was never again allowed to see it without formally recognizing it and withdrawing it from the hospital. No questions of any kind used to be asked on the occasion of the deposit being made; no one was seen, and the whole was conducted as clandestinely as possible. Declarations of the child's name or quality, which used sometimes to be made on paper, and either attached to the infant or delivered at the bureau of the hospital, were carefully kept, and it was always possible to effect the recognition of a child after any lapse of time. These regulations prevented infanticide in a great many cases, but were revoked on the plea that they acted as a direct encouragement to the increase of illegitimate children; and that mothers, after having thus abandoned their offspring, would present themselves as nurses at the hospitals, where they ran the chance of receiving their own children back as public nurslings. Specious statistical arguments founded on the greater mortality in hospitals, and the charge to the capital of children brought from the country, were also adduced. The consequence is that illegitimate births have suffered no decrease, and infanticide has considerably increased; as the average of foundlings exposed annually at the Morgue previous to the new regulations, which came into force in Paris in 1837, was 21, whereas since then the number has been 40, not including those taken to the cemeteries instead of to the Morgue, nor of course the innumerable infanticides committed in the early periods of gestation. It may be matter of speculation to philosophers, to explain, how persons, that have voted millions for the decoration of Christian churches, could forget charity, the first rule of their religion, so far as to pass a law from mere pecuniary motives, by which mothers, whose only fault would otherwise be human frailty, are tempted to commit the most unnatural crime that ever disgraced society. In Italy, where the *tour* still exists, infanticide is scarcely ever heard of; and marriage in most cases sooner or later legitimates the offspring.

official return, that the numbers of children received during 17 years in the Foundling Hospital of Paris have been as follows :—1830, 5238; 1831, 5667; 1832, 4982; 1833, 4803; 1834, 4941; 1835, 4877; 1836, 4792; 1837, 4644; 1838, 3037; 1839, 3182; 1840, 3360; 1841, 3471; 1842, 3740; 1843, 3825; 1844, 3946; 1845, 4120; 1846, 4296. The number of deaths are about 1 in $3\frac{3}{4}$. The number of children in the hospital itself is generally about 277. The number placed out at nurse in the country by the institution is about 13,000. The total expense of this institution for 1846 amounted to 1,482,309 fr. The physician to the institution is Dr. Baron; surgeons, Drs. Lachassaigne and Thevenot de St. Blaise. The internal arrangements of this hospital are very admirable. The children are first placed in a general reception-room, called *La Crèche*, where they are visited in the morning by the physicians, and assigned to the different infirmaries. These are four in number : for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crèche*, cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. An inclined bed is placed in front of the fire, on which the children who require it are laid, and chairs are ranged in a warm corner, in which children of sufficient age and strength sit part of the day. The utmost cleanliness prevails, and every thing is conducted with great care and vigilance.

In the same building is the *Hospice des Orphelins*, originally founded in 1669 for orphan girls, but, in 1809, opened to orphan boys also. Children whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of two to fourteen, by order of the Prefect of Police. Poor persons falling ill, and being obliged to go to an hospital, may send their children until they are themselves cured and able to return to their occupations. Persons condemned to imprisonment have the same facility. They are all educated in reading, writing, and arithmetic, and are placed out in trades, when the period of their residence is expired, which is at the age of 21. The treatment they experience is one of great care and kindness, and the institution has been very successful in producing useful members of society. As soon as children fall ill in this hospice they are transferred to the *Hôpital des Enfants Malades*, provided they be not older than 15; in that case they are sent to other hospitals.

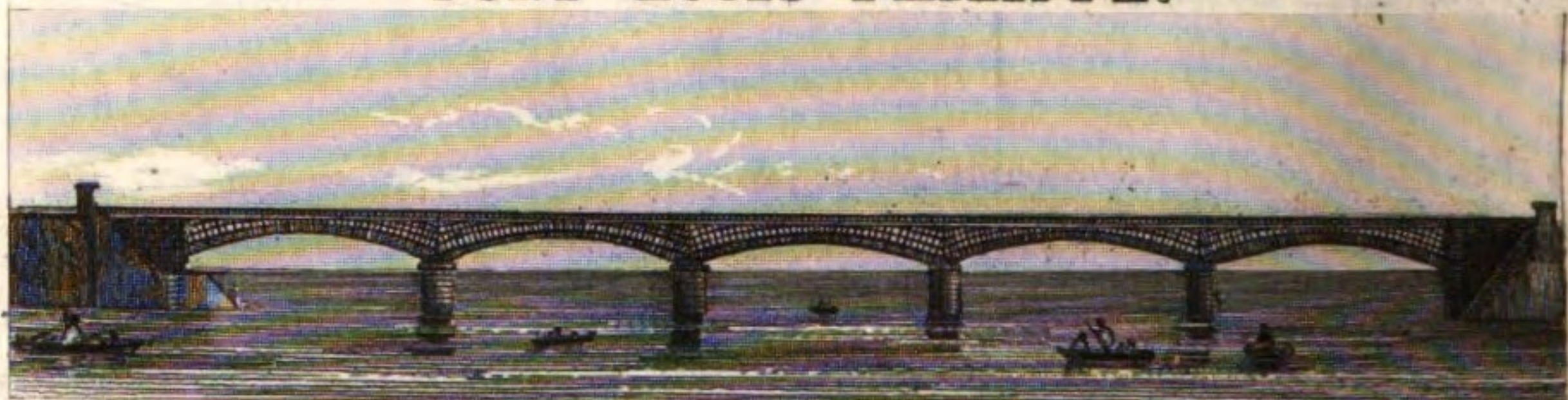
Both this and the preceding establishment are under the especial superintendence of the *Sœurs de St. Vincent de Paule*, or *Sœurs de Charité*. The days of admission to visit these institutions are Tuesdays and Thursdays, from 12 to 4.



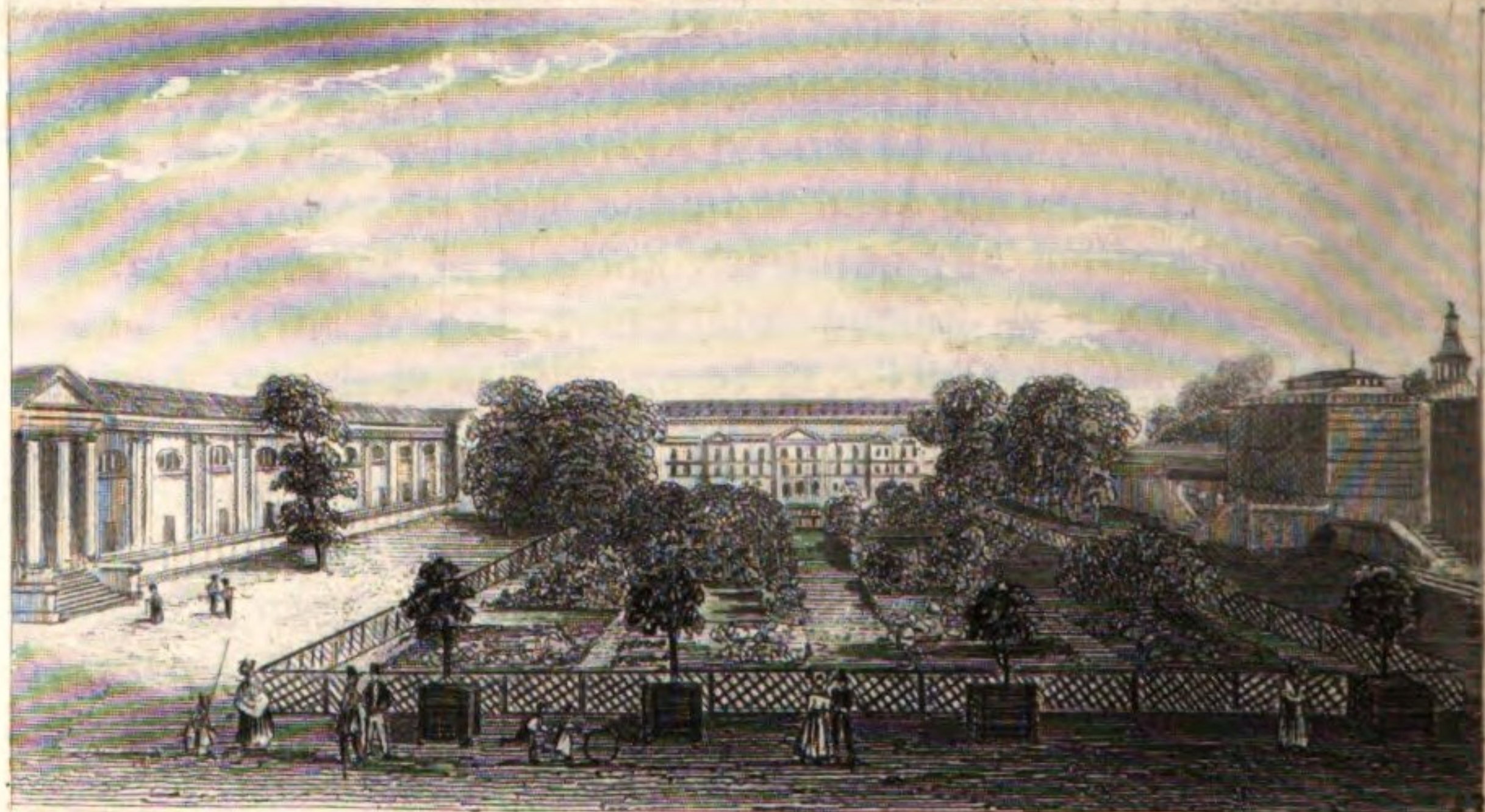
THE CATACOMBS.



PONT LOUIS PHILIPPE.



PONT D'AUSTERLITZ.



GARDEN OF PLANTS.

second is the

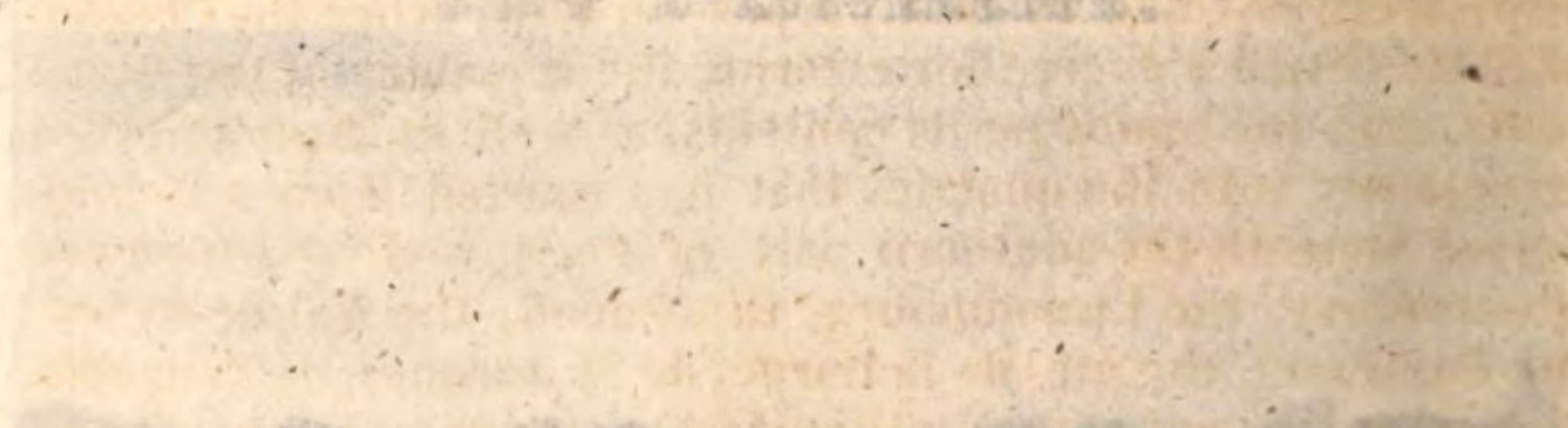
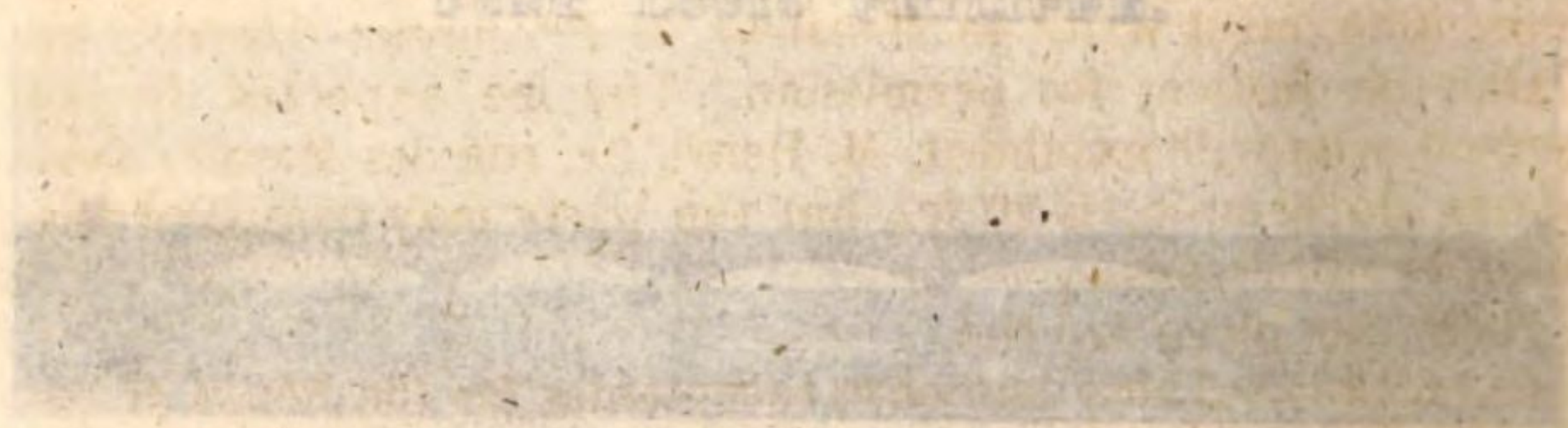
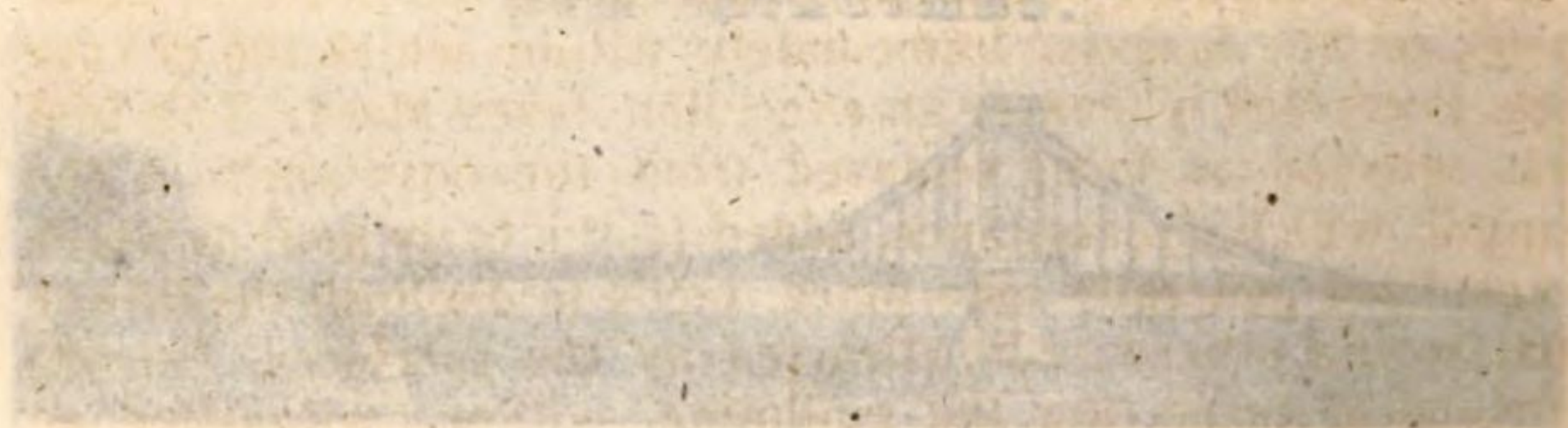
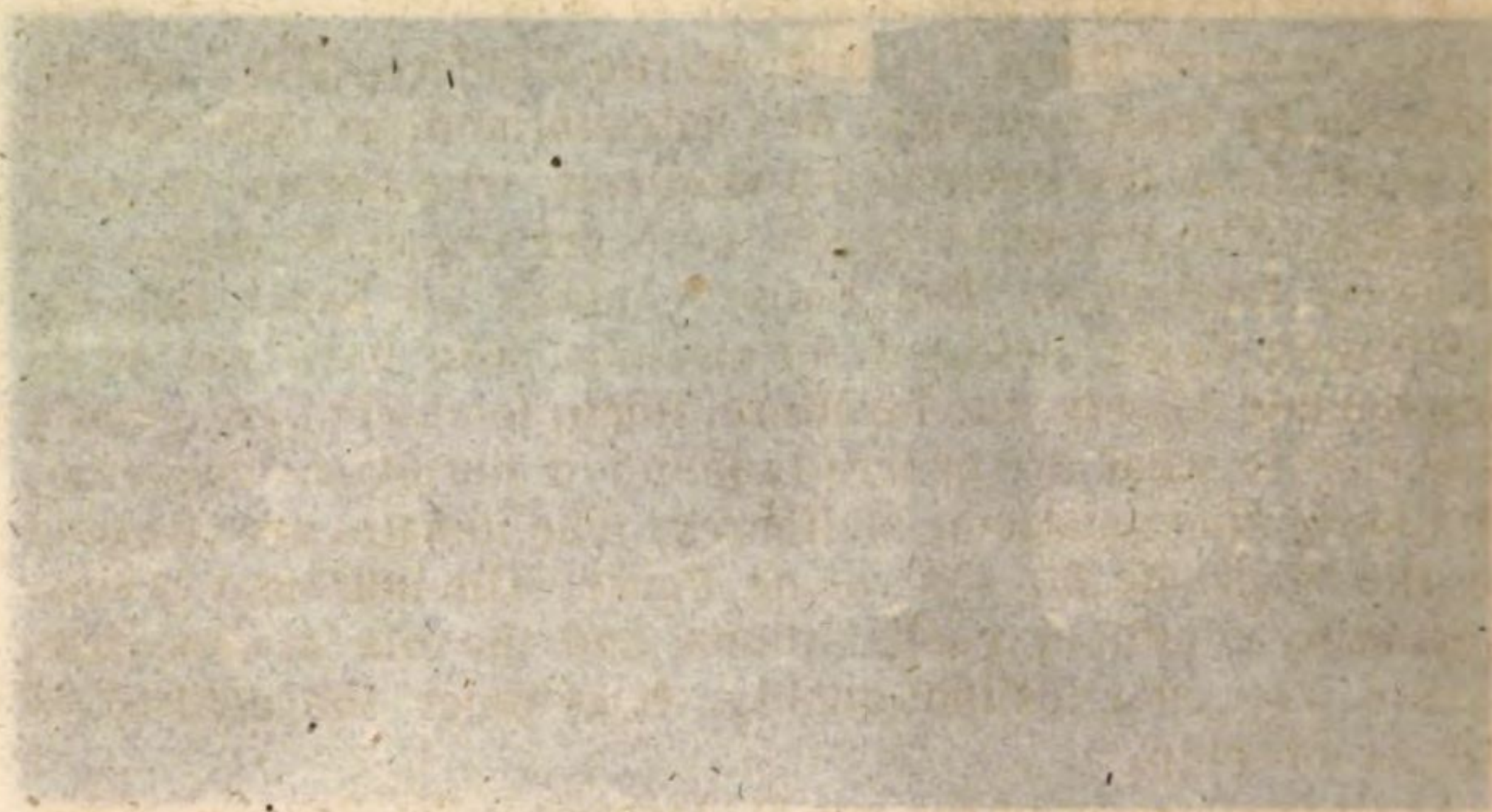
HOSPITAL OF MAIRIE THIERRE, 86, rue d'Enfer.—This hospital, founded by the Viscountess de Chateaubriand, in 1818, derives its name from the Duchess d'Angoulême, who became its patroness. The persons received here are sick ecclesiastics, natives and foreigners. The house contains 50 beds, but the number being destined for persons who have moved in the French society, the furniture, food, &c., are greatly superior to what are generally found in hospitals. Physicians, M. Leguier; surgeon, M. Harvey. The infirmaries are attended by Sisters de St. Vincent de Paul. The infirmary is supported as voluntary contributions, and the sale of chocolate, &c., &c., of excellent quality. It is under the control of the Archbishop.

At the extremity of the rue St. Jacques is the *Barrière d'Arpion*, or St. Jacques, immediately within which the custom-house is erected whenever an exhibition takes place. This spot is selected as being removed from the busy parts of the capital, which circumstance, when in the early hours at which exhibitions generally take place, tends to diminish the throng that would otherwise be attracted by the spectacle. Persons desirous of inspecting the exhibition, without witnessing an exhibition, must write to Monsieur le Procureur-Général, au Palais de Justice, for permission. The fee exacted by the persons who will exhibit it, M. Brevi, 21, rue des Marais, l'ancien Temple, is 20 fr., but the party may consist of any number of persons.

Now we place are the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1788, when the Council of State issued a decree for clearing the cemeteries of the city, and for removing its contents, as well as the remains of the dead, into the quarries that had existed beneath the southern part of Paris. The Catacombs, the Luxembourg, the Odéon, the Pantheon, the rue de la Harpe, de St. Jacques, de l'Epéron, de l'Argenteuil, and several other streets, are now entirely underground, by some sinkings of the ground having occurred, a com-

mon extent of the quarries under the surface of Paris is about 100 acres, viz. under the public roads or streets, &c., and under the other parts of the city, 491,950; but it is not to be supposed that they extend much further. Judging by variations of the ground, which have taken place, and by those which are now occurring, it may be presumed that these excavations are to be continued for one-sixth of the capital. The quarries, the principal portion of them are the faubourgs St. Marcel,



THE END OF THE WORLD

A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 86, rue d'Enfer.—This hospital, founded by the Viscountess de Chateaubriand, in 1819, derives its name from the Duchess d'Angoulême, who became its protectress. The persons received here are sick ecclesiastics, natives or foreigners. The house contains 50 beds, but the institution being destined for persons who have moved in respectable society, the furniture, linen, food, etc., are greatly superior to what are generally found in hospitals. Physician, M. Charpentier; surgeon, M. Harvey. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and the sale of chocolate, syrups, etc., of excellent quality. It is under the control of the Archbishop.

At the extremity of the rue St. Jacques is the *Barrière d'Arcueil*, or *St. Jacques*, immediately within which the GUILLOTINE is erected whenever an execution takes place. This spot was selected as being removed from the busy parts of the capital, which circumstance, added to the early hour at which executions generally take place, tends to diminish the throng that would otherwise be attracted by the spectacle. Persons curious of inspecting the guillotine, without witnessing an execution, must write to *Monsieur le Procureur-Général*, au Palais de Justice, for permission. The fee expected by the person who will exhibit it, M. Henri, 31, rue des Marais, faubourg du Temple, is 20 fr., but the party may consist of any number of persons.

Near this place are the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which the Observatory, the Luxembourg, the Odéon, the Val de Grâce, the Panthéon, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, are completely undermined. (1) Some sinkings of the ground having occurred, a com-

(1) The ascertained extent of the quarries under the surface of Paris is 674,800 mètres, or about 200 acres :—viz. under the public roads or streets, 182,850, and under the other parts of the city, 491,950; but it is probable that they extend much further. Judging by variations of the surface, by the fissures which have taken place, and by those which are still occasionally occurring, it may be presumed that these excavations run in galleries under one-sixth of the capital. The quarters under which the principal portion of them lie are the faubourgs St. Marcel,

mission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police. That part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isauard*, (from a famous robber, who once infested that neighbourhood,) on the old road to Orleans, was purchased, with a piece of ground adjoining; and every preparation was made by sinking a shaft, propping up the cavities, and walling off various portions, for receiving the dead. The ceremony of consecrating the Catacombs was performed with great solemnity on the 7th of April, 1786, and on the same day the removal from the cemetery began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, followed by priests, chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tombstones, monuments, etc., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious; and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the Revolution, and a *guinguette* erected on the spot. The cemeteries of St. Eustache and St. Étienne-des-Grès having been suppressed in 1787, the bones from them were removed to this general deposit, by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Hericart de Thury. Openings were made in many places to admit air, channels formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the vault, and the skulls and bones built up along the walls. For some years past admission into them has been strictly in-

St. Jacques, St. Germain, and Chaillot. The quantity of stone which they have furnished for building has been estimated at 11,000,000 cubic mètres. All these collected into one mass would form more than three times the height of the towers of Notre Dame. The quarries within the department of the Seine are 932 in number, producing annually materials worth 9,843,660 fr. and employing 4015 workmen.

terdicted, on account of the dangerous state of the roofs of the quarries, on which a considerable sum is spent annually in propping and repairing. A few influential persons have, as a matter of favour, been lately allowed by the Prefect of Police to enter; but in general admission may be said to be impossible. A brief description of them is subjoined, in order that a general idea may be formed of their contents. The garden of the western octroi building at the Barrière d'Enfer contains the principal entry; the staircase leading thence down to the Catacombs consists of 90 steps; at the bottom of which a series of galleries conducts to that called *Port Mahon*, from an old soldier, who worked here and amused his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. (1) About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription:—*Has ultra metas requiescunt beatam spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions; one is called the *Tombeau de la Révolution*, another the *Tombeau des Victimes*, and enclose the bodies of those who perished either in the early period of the Revolution, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es*: and in another are sentences taken from the work of Thomas à Kempis, “The Imitation of Christ.” Here is a fountain also in which some golden fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the water. M. Héri-

(1) Instances of similar *rocking-stones*, or *Logan-stones*, as they are termed, are frequent in several parts of Great Britain; those of Castle Treryn, in Cornwall, of Twydrick in Wales, and of St. Agnes's Island (Scilly group), are celebrated. Oliver Cromwell caused one at Sithney to be thrown from its support, as being a heathen monument.

cart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription containing the words of Christ to the Samaritan woman. A faint mouldering smell is perceived, but not to a disagreeable or dangerous degree. Two cabinets have been formed in the Catacombs by M. Héricart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous contemptible and profligate witticisms. Calculations differ as to the number of bones collected in this vast charnel-house; it cannot, however, be doubted that it contains the remains of at least 3,000,000 of human beings. Workmen are at present employed in strengthening the pillars and walls, and 100,000 fr. were voted for this purpose by the Municipal Council in 1847.

Returning from hence the stranger will come to the

HÔPITAL COCHIN, 45, rue du Faubourg St. Jacques.—This institution was founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780, and its buildings were finished in 1782. It was at first intended by the founder for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu are now received from all parts of the capital. The building consists of a main body with three pavilions, the central one being adorned with two Doric columns bearing an entablature. The number of beds is 130; and the *Sœurs de Ste. Marie d'Espérance* attend upon the patients. The average number of patients is 2,100, and the mortality 1 in 10.7. Physician, Dr. Nonat; surgeon, M. Michon. Strangers may visit the hospital daily. In the adjoining rue de la Santé is a convent of the *Dames Augustines du Sacré Cœur*, erected at a cost of two millions of francs. The exterior is simple; within is a spacious court surrounded by a Doric arcade; the chapel, opposite the entrance, is entered by a portico of four Ionic columns supporting a pediment; the interior is Corinthian, and remarkably elegant, but otherwise uninteresting. The public are admitted on Sundays and Thursdays, from 12 to 2.

In the rue des Capucins, 39, Faubourg St. Jacques, is the

HÔPITAL DU MIDI.—This building was erected by the Capuchin friars, and occupied as a monastery till 1784: it was then converted into an hospital for nurses and new-born infants affected with syphilitic complaints. In 1792 adults of both sexes

were admitted, and it became a general syphilitic hospital. Subsequently it was deemed necessary to separate the sexes, and females were sent to another hospital, the Lourcine. It contains 300 beds, besides 21 for patients able to pay. All the attendants are males. The annual average number of patients is 3,300. Physician, Dr. Puche; surgeons, Messrs. Ricord and Vidal de Cassis. The clinical lectures of Dr. Ricord are very celebrated. Gratuitous advice is given to out-door patients daily from 9 to 10. The mortality is from 12 to 20 per cent per annum. Permission to see this hospital is to be obtained on applying to the Director, M. Bavoil. Days of admission, Wednesdays, from 1 to 3, and Sundays, from 2 to 4.

Crossing the Faubourg St. Jacques, the visitor will find the MAISON D'ACCOUCHEMENT, 3, rue du Port Royal, for which see p. 82.

From hence the stranger may proceed to the

HÔPITAL MILITAIRE and CHURCH DU VAL DE GRACE, 277, rue St. Jacques.—The buildings of this hospital belonged to a convent of nuns, who were originally established at the Val Profond, near Bièvre le Chatel, three leagues from Paris, but transferred to the capital, in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the Hôtel du Petit Bourbon, in the faubourg St. Jacques; but a few years after they commenced building a convent, of which the queen laid the first stone in 1624, contributing about one-half of the expense. The queen, having been married 22 years without issue, made vows in several chapels, etc., and, among others, in that of the Val de Grâce, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII., the queen prepared to fulfil her vow. On the 1st of April, 1645, Louis XIV. laid the first stone of the church with great pomp. The elder Mansard furnished the plans, and superintended the execution of the building for some time, but having lost the queen's favour, it was entrusted to Lemercier, and subsequently to Le Muet and Leduc, who deteriorated the original design. A quadrangular court is entered by a railing facing the street; the sides are adorned with ten triangular pediments supported by columns of irregular Doric design. In front is the church, with a dome resting on a lofty drum, strengthened around by buttresses adorned with Composite pilasters, and pierced with sixteen windows; the four campaniles, or little bell-turrets, that stand out from the gallery on which the dome rests, are too close to the body of the building, with which they do not harmonise. The front is

ornamented with a portico of Corinthian columns supporting a pediment; above is a range of Composite engaged columns bearing a second pediment. The entrance is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross; in the longer section of the nave the public used to attend service, and in the other parts were chapels for the ladies of the convent. The intersection of the cross is circular; four lofty arches open into the transepts. The cupola rises from corbels. The nave is flanked by chapels communicating with each other, now devoid of altars, except one in the nave, where the altar-piece is an Ascension. The decorations of this, as well as the other parts of the church, are Corinthian, and are executed with great precision and boldness. All the sculptures are by Anguier. In the spandrils of the arches of the nave are large figures in alto-rilievo, representing the Christian Virtues, and the vaulting of the ceiling presents richly-decorated compartments, filled with figures of saints. The pendentives of the lower dome contain circular compartments, in which are fine alti-rilievi of the four evangelists. The vault of the dome is admirably painted on stone by Mignard, and has been reputed as one of the finest frescos in France. Around the frieze below the gallery is an inscription in golden letters commemorative of the building of the church by Anne of Austria. The high altar is surmounted by a magnificent canopy, supported by six fluted spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed on the entablature of the columns hold censers, and from palm-branches are suspended others, with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and in the centre of the intersection of the cross, the letters A. L. are inlaid in the pavement, which here, as well as throughout the whole of the edifice, is formed of rich marbles. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In one of these chapels, formerly the oratory of Anne d'Autriche, whose bust is seen on the ceiling held by an Angel, are frescos representing views from Spain. In the northern arm of the cross is the entrance to a vault where the remains of the abbesses were deposited, on marble shelves. Here also is shown a press, where the hearts of the Bourbon family were preserved encased in silver, a custom originating from the foundress having bequeathed her heart to this church. The remains of Queen Henrietta, wife of Charles I. of England, were placed here. The nuns were buried underneath the

nave, in a vault, the entrance of which is near the western door. A small confessional, with a strong iron grating, opens into the church near the high altar, from one of the passages behind. This was the confessional used by Mlle. de la Vallière, previous to her taking the vows; from the windows of the above-mentioned passage is seen the building she occupied at that period. During the Revolution the church was converted into a depot for the *matériel* of military hospitals, and thus escaped the fury of the populace. Under Napoleon the convent became an hospital for soldiers. In 1826, the church was repaired, and restored to divine worship. The associations connected with this place are interesting, from the fact that it was once the fashionable convent for members of the nobility of France. The hospital contains about 2,000 beds. Physicians, Messrs. Baudas and Alquet. A fine statue of the celebrated surgeon Broussais, who is interred here, and another of Larrey, the surgeon, by David d'Angers, stand in the court-yard. The church is open every day, and the vaults, etc., are shown by a military attendant.

On passing into the rue de l'Arbalète, the visitor will find, at No. 13, the

ÉCOLE DE PHARMACIE.—The school occupies the site of an ancient convent, called Hôpital de Lourcine; the new buildings, which are plain but commodious, have been erected very lately. The first botanical garden that existed in France was formed in the grounds of this convent in 1580, on the model of that of Padua. There is a cabinet of specimens of all kinds of drugs, with a select mineralogical collection, well worthy of inspection; also a small but select library, open daily to the public from 10 to 3. Underneath is the hall of meeting, containing some interesting portraits of French physicians. This school was established for the instruction of druggists, and no one is permitted to compound medicines who is not provided with the necessary diploma. Lectures are given during the summer and winter on all the branches of pharmacy and on botany. Strangers may visit this establishment every day except Sunday. (See page 81.)

The visitor will find, in the rue Mouffetard,

ST. MÉDARD, third district church of 12th arrondissement.—It was the parish church of the village of St. Médard as early as the 12th century, and was dependent on the abbey of Ste. Geneviève. The front consists of a plain gable with buttresses, adorned with attached and crocketed pinnacles and a graceful pointed window over the porch, which however is Saxon. The nave and aisles are of the end of the 15th century; the choir

and its arcades are of the dates 1561, 1586, when many repairs and additions were made to the church. The square tower, supporting a spire, is probably as old as the nave. In 1685 and 1784 the church was "embellished," to use the language of the time, and the deformities of its choir and chapels added. Some curious adaptations of Corinthian capitals, belonging to the earlier dates, may be remarked in the north aisle of the choir. Most of the key-stones bear bas-reliefs, and the groinings, with their ribs and pendant bosses, are exceedingly graceful, those of the aisles in particular. In many of the windows valuable specimens of old stained glass will be remarked. In the 1st chapel in the southern aisle, on the panel of the altar, a valuable old painting on wood will attract attention; it represents the Descent from the Cross. The 2d is the Chapel of St. Fiacre, where that saint, painted in fresco by Leuillier, is represented preaching. Next is a plaster Descent from the Cross, not without merit, and in the Chapel of the Crucifixion a Dead Christ, after Van Dyck. A very good Annunciation is in the following one. The 6th chapel, behind the choir, slightly cruciform, is dedicated to the Virgin, and is remarkable for the Marriage of the Virgin, by Caminade, and the ceremony of the *Rosières*, instituted by St. Médard. There are also two plaster statues; the one is St. Joseph, by Jacquot, the other St. Philomène, by Dubois. The 7th chapel has a fine picture of Ste. Geneviève, by Watteau. In the 8th is a picture of the Flemish school, representing the Virgin learning to read under the tuition of Ste. Anne, her mother. In the 11th and last worth mentioning, a new painting by Boulanger, St. Denis causing an idol to fall by miracle, has just been placed. There are two organs: the larger is over the entrance; the other, in the southern aisle, communicates with the performer in the choir by pipes under the pavement.—Some curious historical events are connected with this church. In 1561, an attack was made on it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage done to the altars and windows. In 1727, the Abbé Paris was buried in the cemetery, and in 1730 the "convulsions" at his tomb began, which gave rise to the sect of the Convulsionists. All the lamentable displays of religious extravagance of that sect took place in and about this church; and the scandal occasioned by them was only suppressed by closing the cemetery in 1732. (1) The celebrated advocate Patru, the

(1) On this occasion some poet (probably a convulsionist) inscribed on the gate the following distich:—

De par le roi, défense à Dieu
De faire miracle en ce lieu.

French Quintilian, and Nicole, the moralist, were buried here.

At the corner of the rue Censier is the *Fontaine de Bacchus*, so called from a figure placed in a circular aperture, holding a goat-skin.

Entering the rue du Champ de l'Alouette, the visitor crosses the small stream of the Bièvre (see page 38), whose muddy and unwholesome waters are of great value to the numerous tanners and dyers, who have established themselves along its course from time immemorial.

The rue Croulebarbe leads to the

MANUFACTURE ROYALE DES GOBELINS (TAPESTRY AND CARPET MANUFACTORY), 270, rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that stream being favourable to the process of dyeing. One of them, Jean Gobelin, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success, and, having become extremely rich, discontinued business, and eventually filled various offices in the state. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Glucq, bringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) The work-rooms are six in number, and contain pieces of tapestry in different stages of forwardness. The work is called the *haute lisse*, from the warp being vertical; and the workman stands at the back of the canvas on which he is employed, with the model behind him, to which he occasionally refers, in order to adjust the colour of his woollen or silken thread to that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. Hence the necessity of his working on the wrong side. All the finest tints and the boldest strokes of art are here daily imitated with wonderful fidelity, and the effect of a picture so copied is little inferior to that of an oil painting. The apparatus for straining, elevating, or lowering the frames is very ingenious. About 120 workmen are employed in the establishment. The productions of this manufactory, which belongs to

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory.

government, are chiefly destined for the royal palaces, or for presents made by the king. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite variety of shades, many unknown in the trade, are produced. There is also a school of design; and an annual course of lectures on chemistry as applicable to dyeing. To the Gobelins has been annexed the celebrated carpet-manufactory, which was made a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was annexed to the Gobelins. The pieces manufactured here are suspended perpendicularly, like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he works on the *right*. As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness and the strength of their texture. The colours and designs are perfect. Some of the carpets take as long as 5 to 10 years to be made, and cost from 60,000 to 150,000 fr., and even at these high prices the workmen are very inadequately paid. None are sold. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1300 feet. In two of the rooms are samples of the carpets, etc. The closeness with which the painter's art can be here imitated will not fail to excite the visitor's astonishment. A description and historical catalogue may be had at the lodge for 15 sous. For admission foreigners have only to present their passports, on Wednesdays or Saturdays, from 1 to 3 in winter, and from 2 to 4 in summer.

Near this is the reservoir that supplies water to the faubourg St. Marcel.

From hence the visitor may proceed to the Barrière d'Italie, through which the road to Fontainebleau and the south-east of France passes. Near it is the *Abattoir de Villejuif*, so called from a small village without the walls of the town: this slaughterhouse is a counterpart of the other buildings appropriated to the same purpose.

Northward along the Boulevard de l'Hôpital is the rue du Marché aux Chevaux, where is the beer-brewery of M. Duménil, whose cellars form part of the ancient quarries from

which Paris was built, and are a continuation of the Catacombs. A solid and broad staircase of 87 steps leads down to them; they are worthy the attention of a visitor, from their vastness and singular appearance. Application to visit them must be made at the counting-house, whence a person will be sent to conduct the stranger.

A few steps further the visitor will find the

MARCHÉ AUX CHEVAUX.—The horse-market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and was transferred hither in 1642. In 1818 it was planted, and the ground arranged so as to form avenues for exercising horses. In the middle are two plain marble fountains surmounted by lamp-posts; at the sides of the avenues are stalls; and on one side is what is called an *essai*, an artificial hill, with a steep ascent and descent, for the purpose of trying the strength, etc., of draught-horses previous to purchase, which is done by tackling them to a cart with the wheels clogged. The market is held on Wednesdays and Saturdays, from 2 till 4 o'clock in winter, and from 1 till dusk in summer. Few horses but those for ordinary purposes are sold here. Mules and asses may also be had. It is unnecessary to caution purchasers to be on their guard in such a place. The police regulations tend to diminish roguery here *if possible*.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till two.

The visitor having crossed this Marché will find himself again on the Boulevard de l'Hôpital, opposite to the

HOSPICE DE LA VIEILLESSE (FEMALE), OF LA SALPÊTRIÈRE.—At the beginning of the reign of Louis XIV., the civil war had drawn an immense number of indigent persons to Paris, and in 1656 the establishment of a general hospital for them was ordained. Extensive buildings, previously occupied as a saltpetre-manufactory, were granted for that purpose, and M. Bruant was charged to make the necessary alterations. The Hôpital de la Salpêtrière is 1680 feet in length, and 1164 in breadth; its superficies is 108,640 square yards, and all its arrangements are on a grand scale. A Doric gateway gives access to a spacious court, which serves as a promenade. The principal front to the northwest is above 600 feet in length, and has four projecting pavilions. In the centre is a vestibule fronted by three arches, leading to the church, a heavy building, but not devoid of an air of grandeur from its immense size. The nave and transept intersect each other in a large octagonal space, into which four large chapels, also octagonal, open. The sections of the cross are each 60 feet long, as is also the diameter of the

circular part, which is domed. The buildings of the hospital are not remarkable for any thing, except their vast size. There are two gateways, one of which, belonging to the wing built by Cardinal Mazarin, is named after him, and bears in the tympanum his arms supported by two figures in bas-relief. In 1662, from 9,000 to 10,000 paupers were admitted here. It is always full, and contains a population of upwards of 6,000, including attendants. It is now exclusively appropriated to the reception of women, who are divided into three classes, viz. :—1, *Reposantes*, or aged officials of the hospitals; 2, indigent persons, divided into valid inmates, or afflicted by old age only, infirm, or decrepid and incurable patients; 3, epileptic persons and lunatics. The total number of beds for patients is 4938, of which immense number 1470 are occupied by lunatics, idiots, or epileptic patients. The lunatics, of whom about three-fifths are dangerously mad, are kept in separate infirmaries, and treated with the greatest care and attention. Sewing is enforced to such an extent that in one month 48,000 military sacks have been known to be completed. The harmless are allowed to amuse themselves in the occupations they fancy, especially in gardening, the salutary effect of which is conducive to their recovery. There is a small market within the walls of this establishment, under the control of the administration of the hospital. The kitchen, laundry, pharmacy, etc., are all on a most extensive scale. A visit to this hospital cannot but be highly gratifying to every lover of humanity. Doctors, (for the aged and infirm,) Messrs. Prus, Barthe, and Guillot; (for lunatics,) Falret, Métivié, Lelut, Trélat, and Baillarger. Surgeon, M. Manec. The public are admitted on Thursdays and Sundays, from 12 till 4; but strangers are readily admitted on applying with passport at the porter's lodge; an attendant (usually a female) will accompany them around: a small gratuity is expected.

Nearly opposite to the Salpêtrière is the rue d'Ivry, where, at No. 1, the visitor will find the

MAISON ST. CASIMIR.—This small charitable foundation for the education of the children of Polish exiles, established and mainly supported by the efforts of the patriotic Princess Czartoryska, is under the direction of four Polish sisters of charity, whom persecutions less ferocious, but not less unrelenting than those experienced by the well-known Basilian Nuns, have driven from their native soil. Here, with that persevering patriotism, which distinguishes their unfortunate nation, they have created a little Poland around them; thirty children learn their native language here, and receive instruction at their hands. The neatness and order that pervade this establishment, the airy and tidy dormitories, the simple refectory and school-

room, the small but cheerful garden with its homely chapel, will interest and please the visitor, notwithstanding the melancholy recollections with which they are associated. The institution exists since 1846.

Near these *hospices*, to the eastward, is the terminus of the ORLEANS RAILROAD; the buildings cover a large space of ground. (See page 6.)

Returning westward along the river, the visitor comes to the PLACE VALHUBERT, forming a semi-circle at the entrance of the Jardin des Plantes, and opposite to

The PONT D'AUSTERLITZ, begun in 1801, and finished in 1807, by Beaupré and Lamandé. It is exceedingly light and elegant in appearance, and received its name, in commemoration of the victory gained by the French, December 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi*, and afterwards to *Pont du Jardin des Plantes*. Its length between the abutments is 400 feet, and its breadth 37; the piers are of stone, laid on piles, and its five arches are of cast iron. It cost 3,000,000 francs, and was the second iron bridge constructed in Paris. A toll is paid for vehicles and passengers. At its opposite extremity is the new Place Mazas.

Crossing the Place Valhubert, on the Quai St. Bernard, is the HALLE AUX VINS.—The Paris wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive upon the site of the celebrated abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The works were carried on at first with great activity, were relaxed during 1815 and the two following years, but have since been finished. The ground on which the Halle aux Vins is constructed measures about 26,000 square mètres. It is inclosed by a wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. This magnificent market is divided into streets called after different kinds of wine, as follows:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte-d'Or. On the side next the quay are offices for those who superintend the entrance and departures of wines, and a great number of merchants' counting-houses. The piles of building are seven in number; four in front and three in the back ground. Some augmentations and improvements have lately been made, and the whole will contain about 450,000 casks. In the back-ground is a warehouse appropriated to spirits, and constructed without either wood or iron: as stone for the roof would have been found too heavy, a hollow brick about six inches long was

used. In the halle there is also a *bureau de dépôtage*, containing gauges of the casks of the different parts of France; and purchasers of casks may have them measured here. Wines entering this dépôt do not pay the octroi duty until they are sold out of it; but, so long as they remain in bond, the owners pay warehouse-rent, etc. The number of casks that enter in one day is frequently 1,500. Olive oil also is sold here. The halle is open to the public from 6 to 6 in the summer; and from 7 to 5 in winter. An immense quantity of inferior wines is always on the wharf in front of this market.

The visitor will remark the fine extent of quays recently constructed in this neighbourhood.

At the corner of the rue Cuvier the stranger may enter the JARDIN DES PLANTES.—At the solicitation of Herouard and Guy de la Brosse, his physicians, Louis XIII. founded the Jardin des Plantes, in 1635. Several distinguished men, among whom may be reckoned the names of Duverney, Tournefort, Vailant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previously to the appointment of Buffon, in 1739, to the functions of superintendant. That celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in 1788, the names of Daubenton, Anthony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the Revolution, the universities, the faculties of medicine, law, etc., being suppressed, it was doubtful whether the King's Garden would not be involved in the general proscription; but as it was considered national property, open to visitors of all classes, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory to be a manufactory of saltpetre, it was respected. During the Reign of Terror, and up to the Consulate, the institution was much neglected, and had deteriorated from want of funds. But on Bonaparte arriving at the head of affairs a new impulse was given, and the only subsequent check which it received was in 1814 and 1815, when it was apprehended that the foreign troops who occupied Paris would destroy the garden: by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the state; large funds are annually voted for the

professors and pupils of the institution, and its condition was never so flourishing as at the present moment. (See page 78.) It is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the different kingdoms of nature; 3d, a gallery of comparative anatomy; 4th, a menagerie of living animals; 5th, a library of natural history; and 6th, an amphitheatre, with laboratories, etc., for public lectures on every branch of science connected with natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn, two or three courses being carried on together, and the professors succeeding each other. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points connected with the Jardin des Plantes is readily given.

Garden.—On arriving at the eastern gate, the gallery of Zoology (or cabinet of natural history) is seen at the opposite extremity of the garden. On the right and left are fine avenues of lime-trees; and beyond, on the right, is the menagerie, extending to the rue Cuvier; on the left are forest-trees, bordering the rue de Buffon. In front are beds of small plants; the nurseries, etc., extending the length of the garden, and containing medicinal, indigenous, exotic, and perennial plants, those for domestic uses, and flowers, etc. A sunk enclosure, railed round, presents in summer a splendid display of flowering shrubs. The nursery is surrounded by an iron railing, and beyond are two beds inclosed with a trellis, appropriated to such foreign perennial plants as bear exposure to the winter in our climate. To the right are the large inclosures forming the “botanical garden,” and part of what is called the “school of botany.” On the left hand, to the east of the avenue, are plantations of forest-trees and shrubs, and a café for the accommodation of visitors. Farther on are the new geological, mineralogical, and botanical galleries; opposite, on the west of the avenue, are inclosures of fruit-trees and hot-beds; behind on a rising ground stands a most extensive range of conservatories built of iron, and arranged in the most scientific manner. They are warmed by means of hot water, and are sufficiently lofty to receive the tall tropical plants. Between the conservatories is a path conducting to two mounds. One, called the labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a noble cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734; it was planted here, the year following, by the

elder Jussieu, and now measures 10 1/2 feet English in circumference at 6 feet from the ground. At the top of the hill the visitor will find a pavilion, entirely composed of bronze, with seats, from which a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. One of the pillars has a sun-dial, in reference to which the cornice bears the inscription: *horas non numero nisi serenas*. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its sides. At the foot of it is a spacious enclosure, in front of the amphitheatre, with the residence of the administrators and professors; a gate leads into the rue Cuvier, on the left. This enclosure contains, during fine weather, some of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which are then removed from the green-houses. The amphitheatre will hold 1,200 persons, and the various courses of lectures are annually attended by about 1,800 students. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, which were presented to Louis XIV. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. The Garden is open daily till nightfall. The hot-houses can only be visited by means of a card, not readily obtained, from M. de Mirbel, 72, rue St. Dominique St. Germain. Near the amphitheatre is the entrance of the

Ménagerie.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to form a menagerie in the park. This menagerie increased during the reigns of Louis XV. and XVI., but at the Revolution the animals being neglected, several of them perished for want of food. Those which remained were removed to the Museum in 1794, and placed in temporary buildings, and the plan of a menagerie was laid out; it was only, however, by degrees that the necessary ground was obtained, and the enclosure did not attain its present extent till recently. The space appropriated to tame animals is divided into numerous little enclosures, round which the public can walk, and which converge in compartments towards a central building, open during the day-time, and in which the animals are locked up during the night. At the extremity of these parks, and near the river, is the menagerie of wild beasts. The dens, 21 in number, are so arranged that the animals may be seen with advantage: a space of four feet and strong bars of iron separate them from the public. At

3 o'clock they are removed to cages behind, in order to be fed. The collection of wild animals includes two fine lions, a lioness, a jackal, leopards, hyenas, etc. In the adjoining enclosures are many of the deer and antelope tribes, comfortably lodged, like their tame companions, in sylvan huts. The enclosures bordering on the avenue are inhabited by sheep, goats, etc., of different countries. Next, towards the centre of the menagerie, is a stone building, for the monkeys, with a large circular space in front, covered with wire-net, where they have ample room for their amusing gambols. North of this is the *volerie*, including a very large and valuable series of the eagle and vulture tribes, among which those of Egypt and south America deserve attention; here also are many specimens of the parrot-tribe. Adjoining this, in a small enclosure, is a colony of tortoises, and at no great distance are three gazelles. Here the enclosures begin to be peopled with the larger species of quadrupeds, such as buffaloes, hemiones, zebras, etc. Next is a graceful semicircular pheasant house, divided into spacious cages, containing numerous varieties of that tribe. Nearly opposite, an enclosure contains two kangaroos, and on the other side, in a poultry yard, are two black swans from new Holland, besides other aquatic birds. Two buffaloes from Buenos Ayres are hard by. We now come to the rotunda, a large pavilion surrounded by several courts, enclosed by substantial railings, where two elephants, a hippopotamus, a North-American bison, a giraffe, a zebra, and a dromedary receive the bounty of the public. Still further, there are more poultry-yards, with peacocks, swans, cranes, etc., and the adjoining enclosures contain two ostriches from Africa, cassowaries, lamas, zebras, etc. Between the parks and the botanical garden are three sunken paved courts with cells, where three brown bears and a white one from Siberia afford much amusement to the public. There is also a kind of hot-house, where live snakes and other reptiles of southern climates are kept in glass cages, and protected by blankets from the cold. The zoologist in this garden is enabled with great advantage to study the instinct and habits of animals, the influence of confinement, etc.; besides which the number of dead animals which the collection furnishes is daily enriching the museum with most valuable acquisitions. A large addition on the west has been made to the space allotted for the menagerie, and this part of the establishment is every day receiving further development. Open daily from 11 to 6 in summer, and from 11 to 3 in winter.

Cabinet of Comparative Anatomy.—For this collection, incomparably the richest in existence, the museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was

arranged, and under whose direction most of the objects were prepared. It is contained in a building to the west of the garden, between the Amphitheatre and the Menagerie. The 1st room on the ground floor is devoted to skeletons of the whale tribe, and various marine animals, with a male morse, brought by Capt. Parry from the polar regions. In the next room are skeletons of the human species from all quarters of the globe, of mummies, dwarfs, etc.; the visitor will in particular remark that of Soliman el Hhaleby, a learned but enthusiastic young Syrian, by whom Gen. Kleber was assassinated in Egypt; also a series of skulls, in which the varying conformation of the head from the lower animals up to man is clearly traced, some of them found in Egyptian and Etruscan tombs. A suite of eleven small rooms or cabinets up stairs contains dissections of birds, fishes, and reptiles, besides specimens of the human body. In the 1st, 2d, and 3d rooms are detached bones, for the purposes of study. In glass cases are placed all the bones of which the head is composed; and the visitor will be astonished at the prodigious number composing that of a fish. There are also a series of all the large bones and the vertebræ of different animals, with skeletons of small quadrupeds. In the 4th, 5th, and 6th rooms we see the skeletons of birds, tortoises, etc.; a series of teeth, beginning with those of the horse, and terminating with those of fishes; skeletons of reptiles, such as lizards, serpents, toads, and of a great number of fishes. Over the cases are those of the boa constrictor, a shark, and a sword-fish; and jaws of several species of sharks, the ray, etc. On tables are the dried larynx and hyoid bones of birds and quadrupeds. The 7th, 8th, and 9th rooms are devoted to the muscles, etc. In the first is a cast of the human body without the skin, the muscles painted to imitate nature. The cases on one side exhibit small figures in wax of human arms and legs; on the other the limbs of quadrupeds; in the remaining the dissected muscles of several animals preserved in spirits. The larynx and trachea of birds are seen on the tables. In phials are preserved a series of brains and eyes: also the bones of the ears of animals, from man to reptiles. In the 8th, in a large glass case, is a model in wax presenting to view the viscera of a child; in another one of the hen, exhibiting the several periods of the formation of the egg, and the internal organs of the fowl. Next are seen the organs of circulation, and those of the different secretions; a series of hearts of mammalia, reptiles and fishes; some injected preparations; and some very delicate foetal preparations of viviparous and oviparous animals; a series of monstrosities and foetuses of different ages; preparations of different orders of mollusca; articulated animals and zoo-

phites; and preparations of shell fish in wax. Preparations of the viscera are placed in the 10th room. The 11th room contains a small but valuable collection of skulls and casts of distinguished and notorious characters, highly interesting to the craniologist. On descending the stairs to the ground floor will be seen the fossil remains of the plesiosaurs, said to be antediluvian animals, found at Lyme Regis and at Glastonbury. There are also skeletons of camels, antelopes, mules, stags, horses, tapirs, giraffes, rhinoceroses, hippopotami, elephants, etc. The number of specimens in this section exceeds 15,000. Heads in waxwork of surprising workmanship by M. Calenzuoli, artist to the museum at Florence, have just been added to this cabinet; the first represents the details of the lymphatic vessels, the other the nervous system. A colossal bust of Cuvier, by David deserves attention. A cabinet of comparative anthropology, under the direction of M. Serres, is also established. A catalogue may be had at the museum. Strangers with passports may obtain tickets for this Cabinet, on Mondays and Thursdays, from 11 to 3.

Gallery of Zoology.—The building which once bore the name of Cabinet of Natural History is 390 feet in length. It fronts the east at the end of the garden, from which it is separated by a court and iron railing, has two stories, besides the ground-floor, and is of plain architecture. Considerable additions, it is said, are yet to be made to this gallery, which even in its present extent is unsurpassed. The zoological collections are classed according to the system of Baron de Cuvier; they do not, however, follow in perfect order, owing to inconveniences arising from want of room. Thus, for example, on the ground-floor the visitor will find a gallery and room adjoining, in which are glass cases with zoophytes, worms, reptiles, etc., which could not find room in their proper places. The largest mammalia, such as hippopotami, elephants, etc., are also here for the same reason. Ascending to the first story, the visitor had best proceed at once to the left-hand extremity of the suite of rooms he will perceive, and then examine each of the seven one after another. In the first and second rooms is a complete collection of tortoises and fishes, some stuffed, others preserved in spirits; the largest specimens are suspended from the ceiling. The third room contains a very complete collection of upwards of 2000 reptiles, comprising more than 500 species, divided into four orders; namely chelonians, or tortoises; saurians, or lizards, comprehending crocodiles, etc.; ophidians, or serpents; and batracians, such as toads, frogs, etc. Most of the smaller reptiles are preserved in spirits. In the fourth room are exhibited articulated animals without verte-

bræ, consisting of about 25,000 species, divided into five classes, namely, the crustaceæ, the arachnides, the insects, the annelides, and the worms. Here will also be seen specimens of the devastations caused by different species of worms, nests of wasps, and other insects, etc. In the same room are the articulated animals without vertebræ, comprehending the shells, the echini, and the polypi. The mollusca form two divisions; the univalves and bivalves; the first are aquatic and terrestrial; all those of the second are aquatic. The fifth room contains a large collection of apes; the sixth zoophytes, sponges, nautili, and fossil shells; in the seventh are more specimens of fishes, besides a beautiful statue by Dupaty, of white marble, representing Vivifying Nature. In a niche in the first room is also a marble statue of Buffon, by Pajou. From the last room a staircase leads to the second story, consisting of a series of 6 vaulted rooms, in the first of which are the herbivorous species of mammalia, such as giraffes, camels, deer, and other horned tribes. Next comes a rich collection of birds, occupying three rooms, and comprising upwards of 10,000 specimens belonging to 2,500 different species. Glass cases in the middle contain insects, such as flies, butterflies, caterpillars, etc., besides shells. In the third room is the marble bust of the founder, Guy de la Brosse, by David, and other busts adorn the upper shelves of the glass cases along the walls. There is also a fine colossal clock by Robin, marking both solar and mean time. The fifth room contains the mammalia of the rapacious and rodent tribes, such as lions, tigers, weasels, rats, foxes, etc., besides seals and other marine animals. The sixth is devoted to the marsupialia, kangaroos, etc., and to the bear tribe, some of which are also in the vestibule adjoining. The whole number of mammalia is calculated at 2,000, comprising nearly 500 species; the collection of fishes consists of about 5,000 specimens, comprising nearly 2,500 species; of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete. The total number of specimens of the animal kingdom is estimated at upwards of 200,000; and their arrangement is so systematic and progressive, that, beginning with the lowest manifestations of animal organisation (as in the sponge), we can follow the chain of nature link by link, till it arrives at its highest perfection in man. Open to the public every Tuesday and Friday, from 2 to 5; to students and strangers with cards (obtained of the administration on producing passports) on Mondays, Thursdays, and Saturdays, from 11 to 3.

Mineralogical and Geological Gallery.—The splendid collection of minerals and geological specimens has been recently

arranged in the new building erected for this purpose on the south-western corner of the garden. Externally this edifice is not remarkable for its architecture. it consists of two stories, and is 540 feet long, by 40 wide, and 30 high. It is divided into three compartments by small Doric porticos, surmounted by pediments sculptured with appropriate emblems, by Les-corne, placed at about a quarter of the length from each end, and is lighted partly from above, partly by side windows. The central division of the gallery contains the mineralogical and geological collection : the eastern division, abutting upon a house once occupied by Buffon, contains the library, of Doric architecture, an amphitheatre, and other rooms ; the western division is appropriated to the botanical collections. It consists of a long gallery, lighted from above, with 36 columns, which, though Doric, have their friezes adorned with Corinthian leaves. The mineralogical and geological section has wide elevated galleries on either side, under which are the laboratories, corridors, and rooms for the professors and attendants. In the centre of the hall is a marble statue of the illustrious Cuvier, in the costume of the Council Royal of the University, by David, with the proudest of all inscriptions, the names of his immortal works. Between this statue and a recess or balcony looking out on the garden, stand marble tables of Florentine mosaic. A range of horizontal glass cases, occupying the centre of the gallery, contains minerals and earths scientifically classed, and in the drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals classed according to their chemical composition ; the specimens used to illustrate the courses of the professors are placed in horizontal ones : underneath are drawers with supplemental specimens. In front of the bases of the pillars are vertical cases, containing the minerals, etc., used in arts and manufactures, in their various states. The galleries contain on the western side all the known rocks and earths arranged geologically ; on the eastern, the fossils found in the various geological formations. The whole is admirably arranged, and the facilities for examination very great. (1) The mineralogical collection is divided into four grand classes : 1, earths containing an acid ; 2, earthy substances or stones ; 3, inflammable substances ; 4 metals. Of the first two classes the most interesting specimens are the phosphate, fluuate, nitrate, and arseniate of lime ; a fine

(1) Too much praise cannot be given to Professors Brongniart and Cordier, under whose superintendence this division of the museum is placed, and whose anxiety to afford information, and polite attention to foreigners, are too well known to need comment.

crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; the aluminous fluat of silex, which furnishes several gems for jewellery; the borate of soda; and the alkaline fluat of alumine. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, the rose-coloured or Bohemian ruby, the blue, the yellow or Indian topaz, the yellow-brown topaz, the dark green and dull red agates, among which we may distinguish chalcedony, cornelian, sardonyx, quartz resinite; the sanguine jasper; the corundum, including the ruby, topaz, and Oriental sapphire; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordiarite, the euclase, and the garnet; felspar; the tourmaline, amphibole, and pyroxene; lapis lazuli; some large slabs of mica, etc. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, etc. Among the inflammable substances and metals are, native sulphur, a series of diamonds, rough and cut, solid and liquid bitumen, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state, without injuring their form. In the class of metallic substances are specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs $16 \frac{1}{4}$ ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of platina; quicksilver; lead, in every combination of colour; the different varieties of copper; a numerous collection of aerolites, including one of enormous dimensions; iron ores; various specimens of oxide of tin, zinc, and bismuth; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. The collection of minerals is one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the excellent order in which they are distributed. The riches of this division of the institution were greatly augmented in 1825 by a donation from Charles X. of a fine mineralogical collection purchased by the civil list for 300,000 fr.; and continual additions by gift or purchase are being made to it. The specimens of geological rocks are all very large and fine, admitting of the most detailed examination. The fossils are peculiarly valuable and complete; the greater number being accompanied by a portion of the earth or rock in which they were imbedded. The series of invertebrated animals and of fossil fishes is very interest-

ing. The specimens of the tertiary formations are remarkably fine, and attest the zeal of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. The directors of the museum with great liberality have presented models, accurately coloured, of the more important or the rarer fossils, to foreign institutions, from which an interchange of presents has arisen. The number of mineralogical and geological specimens exceeds 60,000. The days and hours of admission are the same as for the preceding gallery.

Botanical Gallery.—This collection comprises, in the rooms of the upper division, of Doric design, a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambey, Macé, Poiteau, Leschenault, etc. There are also separate herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, etc., herbals which served as models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, etc. The ancient herbal of Tournefort, arranged and ticketed by his hand, and that of Gundelsheimer, have been carefully preserved. In the lower division is a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, etc., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, etc., preserved in spirits of wine, constitutes one of the subdivisions of this section, and also two cabinets of the fungous family in wax, presented to the museum by the Emperor of Austria and by Charles X. The latter, executed by De Pinson, is valued at 20,000 fr. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The collection of drugs of the Garden of Plants, with considerable additions, is kept in this room, and a very interesting collection of fossil plants from the various coal formations has been arranged by M. Ad. Brongniart. The total number of dried plants preserved here exceeds 350,000; and of woods, fruits, and grains, more than 4,500. The visitor will observe in the ante-room a fine statue of Jussieu, by Heral. Days and hours of admission the same as the preceding, Saturdays excepted. The school for Botany is carefully arranged; the visitor may at once know the nature of the various plants by the colours of the tickets; the red denote medicinal, the green alimentary plants; the blue those used in the arts, the yellow ornamental, and the black poisonous plants. It is open from three to five every day.

Library.—The library is composed of works on natural history. Opposite the entrance is a bust of Fourcroy. Most of its printed works are to be met with in every public library, but

the manuscripts, accompanied with original designs, and the magnificent paintings of fruit and flowers, upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6,000 drawings, the total value of which is estimated at two millions of francs. The library contains 30,000 volumes and 15,000 pamphlets.—Open to the public, from April 1 to Sept. 1, every day, Sundays and Thursdays excepted, from 11 to 3; and from Sept. 1 to March 31, at the same hours, on Tuesdays, Thursdays, and Saturdays.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in Europe. Its most valuable part is perhaps the Cabinet of Comparative Anatomy, arranged by Cuvier; but the Cabinet of Natural History, if not so precious, is more extensive. Many weeks would be requisite to inspect this immense museum in detail, and much scientific knowledge to be able duly to appreciate its contents. As naturalists, the professors of this institution are highly distinguished, worthy to teach in the schools founded by the illustrious Buffon and Cuvier. (1)

Behind the Jardin des Plantes is the

HÔPITAL DE LA PITIÉ, 1, rue Copeau.—This hospital was founded in 1612, and is so called because its chapel was dedicated to Notre Dame de la Pitié. From its foundation until 1809 it was used as an asylum for orphan children. It was then annexed to the Hôtel Dieu. The buildings are spacious, and contain 750 beds. The average number of patients is 10,750; and the mortality 1 in 10.50. Physicians, Drs. Serres, Gendrin, Clement, Piorry, and Piedagnel; surgeons, Messrs. Laugier and Giraldès. Clinical lectures are given by Lisfranc, Gendrin, Berard, and Piorry. The *Sœurs de Ste. Marthe* attend the patients. Strangers are admitted on applying at the Bureau. Gratuitous consultations are held from 8 to 10 every morning. The chapel contains five pictures by Lecerf.

Opposite to this, corner of rues Cuvier and St. Victor, is the

FONTAINE CUVIER, OR DU JARDIN DES PLANTES.—This fountain replaces one built in 1761, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey St. Victor of the 15th century, which remained entire (the only

(1) There is some intention of boring an artesian well in the Jardin des Plantes, to the depth of about 3,000 feet, that at Grenelle being 1,700. According to the calculations of Messrs. Arago and Walferdin, founded on experiments made at the latter place, it is estimated that the temperature of water from such a depth would range from 97 to 104 Fahrenheit, with which the hot-houses of the Jardin des Plantes and Menagerie, and even the wards and baths of the neighbouring hospitals, might be constantly warmed and supplied.

relic of the old Abbey) till very lately. The present fountain was planned by M. Alphonse Vigoureux, the architect, and is dedicated to the illustrious savant whose name is thus inscribed over the entablature—"A Georges Cuvier." The ornaments of this monument are very elaborate. It is composed of a lofty half-circular pedestal, supporting two Ionic columns, between which a female figure seated on a lion represents the genius of Natural History, with an owl at her side; above is an eagle with a lamb in its talons. In her left hand, the figure holds a tablet, on which are inscribed the words "*Rerum cognoscere causas*," and at her feet are a number of marine and land animals. The volutes of the capitals of the columns are made up of spiral shells, cleverly arranged; the entablature and spandrils of the arch are sculptured in the same taste. A half-circular frieze, or band, on the top of the pedestal is sculptured with heads of men and of animals. Water issues from the mouths of three lizards, placed at regular intervals around the pedestal, and falls into a semicircular iron basin. Messrs. Feuchères and Pomaratau were the sculptors.

At the corner of the rue des Fossés St. Marcel is a fountain erected to commemorate the revolution of 1830. In the adjoining rue du Fer à Moulin is the

AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, recently built on the site of the ancient cemetery of Clamart, which had long been unused as a place of burial. It consists of well-ventilated galleries, one story high, lighted from the roof, a museum, a theatre for lectures, and several small private rooms for dissection. Bodies are removed hither from the hospitals; the number used for dissection here and at the Ecole Pratique is said to exceed 4,000 annually. (See p. 101.)

The same building gives entrance to the

CIMETIÈRE DE STE. CATHERINE.—It has been closed since 1815, and the only interesting monument is that erected to General Pichegru, interred here in 1804, and who, as the reader will recollect, was implicated in a conspiracy against Napoleon.

At the end of the street is the Place Scipion; in front is the

MAISON SCIPION.—Under the reign of Henry III., a rich Italian, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals and hospices. Strangers are allowed to visit this immense establishment.

CHAPTER VIII.

PLACES OF PUBLIC AMUSEMENT.

THEATRES.

THE drama in France and England took its rise from the mysteries, or sacred dramas, represented by the pilgrims returned from the holy land. In Paris a company was formed in the reign of Charles VI., under the name of *Confrères de la Passion*, who for a long period performed with applause, although with sacred subjects they associated indecent gestures and allusions. The interest excited by the novelty of their representations having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to acquire a degree of consequence which it had never before attained, and several dramatic writers, among them Hardy, appeared about the time of Henry IV. Cardinal Richelieu had two theatres in his palace, in which were performed tragedies, and melodramas composed by himself with the assistance of Corneille, Rotrou, Colletet, and others. About the year 1650, a number of young men, at the head of whom was Molière, formed a company, and erected a theatre, which they called "*le Théâtre Illustre*." In 1658, they performed before Louis XIV. in the Salle des Gardes at the Louvre, who, being satisfied with their performance, assigned them a gallery in the Hôtel du Petit Bourbon as a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of "*la troupe royale*." (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris augmented considerably. The privileges of the French comedians and of the Opera (2) being abolished

(1) For much interesting information upon the early dramatic history of France, see HISTORY OF PARIS, 3 vols. 8vo.

(2) The invention of the Opera is attributed to two Florentines, Ottavio Rinucci, a poet, and Giacomo Corsi, a musician, about the commencement of the 16th century, when a grand lyric spectacle entitled the *Amours of Apollo and Circe* was first played with success at the court of the Grand Duke of Tuscany. It was introduced into France by Cardinal Mazarin, and in 1669 letters patent were granted to the abbé Perrin to establish academies of music in France. The opening of the *Académie* in Paris took place in May 1671 with an Opera called *Pomona*, the words by the abbé Perrin, the music by Gambert, organist of

at the Revolution, a great number of smaller ones sprang up. Napoleon in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight, on a compensation being made to the others. After the Restoration, several new ones were opened, and the drama was encouraged by government, which allotted annually a sum out of the civil list for the support of the various theatres. Since 1830, the number has been slightly augmented. Though dramatic taste is said to be on the decline, the receipts of the theatres increase, and are at the present moment from seven to eight millions of francs per annum. (1) By an admirable provision of the law of France, all places of public amusement pay one-tenth of their receipts for the maintenance of hospitals and charitable institutions. The produce of this tax in 1846 was 1,046,526 fr. About 1,150,000 fr. is now annually voted by the legislature, on the budget of the Minister of the Interior, towards the support of some of the principal theatres. It is done in order that the *French Opera* may be enabled to give those splendid representations for which it is unrivalled. (2) In the case of the *Théâtre Français*, this subsidy is intended to counteract the decline of the public taste, and its indifference towards the more classic productions of the stage. At the *Opéra Comique*, the assistance of the legislature enables the administration of that theatre to cultivate and encourage a taste for the lighter styles of national music. The subsidy granted to the *Odéon* is on account of that theatre having to struggle against the quarter of the town in which it lies, and which is so great as to oblige it to be closed for several months in summer. The interests of dramatic authors in France are well secured. In England the system has lately been assimilated to that established here. French authors receive during life a proportion

St. Honoré. The first musicians and singers of the grand Opera were taken from the cathedrals, principally from Languedoc. In 1762 the privilege was transferred to Lully, under whose direction, and the poetical co-operation of Quinault, it acquired the vogue which it has maintained up to the present day.

(1) There are in France, it is stated, 3,500 actors, 2,900 actresses, and 16,000 individuals attached in one way or other to theatres, making a total of 22,000 persons living upon the budget of Thalia and Melpomene, which is estimated at 30,000,000 fr. If these 30 millions were divided equally, each person would not have 1,500 fr. a-year; but as some of the privileged have 10, 20, 30, and 40,000 fr., it is easy to conceive how small must be the income of a large portion, and the misery that must exist in the dramatic career.

(2) The Italian Opera used to receive 70,000 fr., but this subsidy was done away with by the Chambers in 1840, the prosperous condition of the theatre not requiring it.

of the profits of their works whenever represented in any of the theatres of the kingdom, and the same benefit devolves to their heirs for a period of ten years. The remuneration from a royal theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth. It is needless in this place to offer any criticism on the dramatic writers of France, whose works are too well known to need comment. The French stage at the present moment is justly proud of Scribe, Victor Hugo, and Alexandre Dumas, associated with whom are the distinguished names of Auber, Adam, and Halevy, all entitled to a foremost rank as men of genius. Till the reign of Louis XIV. women did not appear on the stage, female characters being performed by men in woman's attire; and till a much later period all characters were played in the dress of the court of "the grand monarch." (1) Talma was the first actor who gave that decided correctness of taste to the French stage for which it is now so celebrated; and ever since his day, but more particularly at the present time, there are to be found, at the great theatres of Paris, accurate and animated *tableaux vivants* of the times and costumes, etc., relating to the pieces. The theatres of Paris are well regulated, and the intrusion of improper characters, and disturbances of every kind, are prevented; a strong contrast being exhibited in this respect to the theatres of London, and altogether to the advantage of those of Paris. Municipal guards are stationed at all the avenues, and preserve order in the interior. The visitors who await the opening of the doors are arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found at the door of any popular theatre for several hours before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, and thus avoid any delay at the door. On leaving the theatre, not the smallest confusion

(1) Mme. Favart, an eminent actress who flourished in the middle of the last century, was the first to infringe the absurd custom of playing Achilles in a court dress with a helmet over his wig, and Clytemnestra in a hoop. She appeared for the first time in *Bastien et Bastienne*, a play of her own composition, in the real costume of a peasant, without curls and with wooden shoes on. She was generally criticized for it, but the Abbé Voisenon took her part, saying: "Messieurs, ces sabots donneront des souliers aux comédiens."

takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and should the owner not step into it at the moment, it is ordered off by the police, to make way for another. The pit of French theatres is generally appropriated to men alone, but some of the minor ones admit women. The best place for connoisseurs is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, in front of the first row of boxes, which last are for the most part small, holding from 4 to 6 persons. In many of the theatres a small gallery extends round the front of each tier; these are called the *galeries*, and, though good places, and cheaper than the boxes, are not so comfortable. The galleries above, called *amphithéâtres*, or *paradis*, are frequented by the populace, and are the lowest-priced places of the house. The prices of admission will be found subjoined to the description of each theatre. It must be observed that the French names of places are retained, being those for which the visitor must ask; thus *loges* means boxes; *baignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, for the advantage of choosing and securing places, about one-fourth more is paid than at the doors; a measure not only absurd but also prejudicial to the interests of the theatres, since, from the prices being already sufficiently dear, it hinders many people from taking places beforehand. It has long been the custom for men, who make a trade of it, to purchase tickets either from the directors of the theatres, who, in consideration of the large number they take, sell them cheap to these persons, or else, on a new piece anxiously expected coming out, to forestall the public by buying up at the door nearly all the tickets for the best places on sale, and then to sell them outside to the public; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask. This trade has been forbidden by the police, and these clandestine dealers are now liable to prosecution, but this does not hinder them from continuing the traffic.

The Theatres of Paris and the Banlieue afford accommodation to a total of 30,000 persons.

We do not give the names of the actors attached to each theatre, as they vary frequently, and may, besides, be easily known to the theatrical amateur from the criticism of the journals. We would recommend the visitor to go to all the theatres, as he will nowhere in so short a time obtain a better knowledge of the manners and character of the French people.

The ACADÉMIE ROYALE DE MUSIQUE, or FRENCH OPERA-HOUSE, intended only for a temporary building, was erected in the

space of a year, by M. Debret, architect, being intended to replace, as speedily as possible, the opera-house then in the rue de Richelieu, at the door of which, it will be remembered, the Duke de Berry was assassinated, in 1820—(see page 222)—and which caused its immediate demolition by order of the government. The present building has, however, stood so long that it may be questioned whether any change with regard to it will take place for years to come. It communicates with three streets—the rue Lepelletier for carriages, rue Pinon for fiacres, and rue Grange Batelière for persons on foot. Two passages, skirted with shops, also form a communication with the Boulevard Italien. The front consists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, is a light awning supported by cast-iron pillars, beneath which carriages set down. On the first floor is a range of nine arcades, combining the Ionic and Doric orders, which form the windows of the saloon. The elevation of the front is 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage boxes are two staircases, leading to the top of the building, and so numerous are the outlets that the house may be cleared in fifteen minutes. The interior will accommodate 1,937 persons; its dimensions are 66 feet from side to side, with a stage 42 feet in breadth by 82 in depth. Beneath the latter is a space for machinery 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by an iron curtain, while ventilators can be opened to carry the flames in any direction. Reservoirs of water are placed under the roof. The saloon is 186 feet in length, extending throughout the entire breadth of the building, and is one of the finest ball-rooms in Paris. The opera is conducted under the superintendence of the government, and receives an annual subsidy of 750,000 fr., besides 130,000 fr. for pensions. The actors are, in the vocal department, pupils of the Conservatoire de Musique, and, in the corps de ballet, consist of the most distinguished dancers of the day. The representations at this establishment are always got up in the most admirable and unrivalled style; the utmost attention is paid to costume, and general effect. The scenic department especially has long been renowned as almost unrivalled at any other Theatre in Europe, and the *coup-d'œil* here presented by the stage in some of the more gorgeous operas and ballets is unequalled for taste and

magnificence. Performances take place on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

PRICES OF ADMISSION.—Stalles de parterre, 4 fr. Orchestre, amphithéâtre et galerie des premières, 7 fr. 50 c. Premières loges de face, avant-scènes des premières et du rez-de-chaussée, 9 fr. Baignoires et loges des galeries, 6 fr. Balcon des premières, deuxièmes loges de face, avant-scènes des deuxièmes, 7 fr. 50 c. Deuxièmes de côté et troisièmes de face, 5 fr. Troisièmes de côté et quatrièmes de face, 3 fr. 50 c. Quatrièmes de côté, amphithéâtre des quatrièmes de face, 2 fr. 50 c.—Doors open at 6; performances begin at 7.

ITALIAN OPERA, rue Marsollier.—This company occupied the Salle Favart, now the Opera Comique, boulevard des Italiens, until its destruction by fire in 1838. The performances were subsequently transferred to the Salle Ventadour, then to the Odéon, and have now again been removed to the former theatre, which had in the mean time assumed the name of "Théâtre de la Renaissance." The present building was erected on the site of the hotel occupied by the Minister of Finance, after the designs of Messrs. Huvé and de Guerchy; it is 154 feet in length by 110 in breadth. The principal front is divided into two stories, crowned by an attic; the lower story presents a range of nine arches, with Doric engaged columns, and in the upper story the arched windows of the saloon correspond with the arcades beneath, and are separated by Ionic columns. Above the entablature, and in front of the attic, are eight statues of the Muses, Urania being omitted. Blank arcades, continued along the sides and back of the building, support the upper story with its balustraded windows. The interior of the theatre, which is semicircular, contains four tiers, of which the two first are double, having open boxes in front, and partitioned ones behind. Some of the boxes on the first tier have small saloons attached. The panels of the house are white, with richly-gilt ornaments, and the linings of the boxes, cushions, etc., are in dark red velvet. The balcon and orchestra are divided into ranges of stalls, each forming an arm-chair. The ceiling, which is beautifully painted by Ferri, in lozenge-shaped compartments, represents a cupola, through which a blue sky is apparently seen. The figures which support it are by Klagmann. The saloon on the first story is richly decorated; and on the ground floor an inner vestibule, well-warmed, communicates with the outer one, for the convenience of parties waiting for their carriages. This theatre holds 1200 persons. The performances, which are of the highest merit, take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Mondays or Sundays. The season lasts only six months, from 1st of October to 31st of March.

PRICES OF ADMISSION.—Premières et secondes loges de face, rez-de-

chaussée de face, et stalles, 10 fr. Secondes de côté, loges du rez-de-chaussée, 7 fr. 50 c. Troisième de face, 6 fr. Troisièmes de côté, 5 fr. Quatrième loges, 4 fr. Parterre, 4 fr.—Doors open at 7; performances begin at 8.

THÉÂTRE DE L'OPÉRA COMIQUE, Place des Italiens.—The front is adorned with a handsome portico of six Ionic columns, and the edifice, constructed almost entirely of stone and iron, is fire-proof. The interior is elliptical, with three tiers of boxes. Around the pit is a circle of baignoires, some arranged as boxes, the others as stalles. Above is a first and second gallery, the former with two rows of stalles. The seats of the pit are so placed that the spectator's eye is on a level with the stage. To every second box is attached a small saloon, affording an agreeable retreat between the acts from the glare and heat of the theatre. A bell from each enables the visitors to summon attendants with ices and refreshments, without the trouble of leaving the box. The decorations are white and gold, the ground white, with raised ornaments, in copper, richly gilt. The ceiling is of good execution, containing the portraits of Boïeldieu, Grétry, and other composers, in various medallions. The royal box is on the left. A large saloon, of Corinthian architecture, decorated in the same style as the house, and furnished with divans, is on the first floor behind the boxes. In the cellars, machinery forces through pipes a supply of fresh air, cooled by ice, into the body of the salle, and openings in the ceiling give egress to the vitiated atmosphere. The light agreeable character of the music, which formerly distinguished the *Opéra Comique*, has given place of late years to a more elaborate style, more scientific perhaps, but less popular. Auber and Halévy, however, preserve the ancient character of this school, and, from the favour with which their compositions are received, a reform may be expected. The singers, with a few exceptions, are second-rate. Government annually grants to this theatre the sum of 246,000 fr.

PRICES OF ADMISSION.—Loges de la première galerie, avec salons, premières loges de face, avant-scènes de baignoires, 7 fr. 50 c. Fauteuils et stalles de balcon, loges de la première galerie, sans salons, premières loges de face, sans salons, 6 fr. Fauteuils d'orchestre et de première galerie, avant-scènes de premières loges, baignoires, avec ou sans salons, 5 fr. Premières loges de côté, avant-scènes des loges de la deuxième galerie, 4 fr. Deuxième galerie, 3 fr. Parterre, loges de la deuxième galerie de face, 2 fr. 50 c. Avant-scènes des troisièmes loges, troisièmes loges, 2 fr. Amphithéâtre, 1 fr.—Doors open at 6; performances begin at 7.

THÉÂTRE FRANÇAIS.—This theatre is in the rue Richelieu, at the south-west corner of the Palais Royal, and was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is

166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue Richelieu, presents a peristyle of the Doric order : another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, forming a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows : there are two other stories, an attic, and a deep roof crowned by a terrace. The vestibule is of an elliptical form, and the ceiling rests on two concentric rows of fluted Doric columns. In the centre is a fine marble statue of Voltaire, by Houdon. The vestibule communicates with the lobbies by four staircases. The interior form of the house is elliptical ; and the total number of places is 1522. The saloon, and an adjoining gallery, contain numerous busts of distinguished French dramatists. An interesting collection of various objects connected with Molière and other celebrities of the French drama has been formed here. The performances at this theatre, which is the standard one of the whole country, used to be strictly limited to the most correct and the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of M. Victor Hugo, M. Alex. Dumas, M. Scribe, etc., which, with all their merits, certainly do not reach the elevation of style heretofore deemed essential to the highest order of the drama. Of the performers, Mlle. Mars nearly alone sustained for a time the ancient renown of this national theatre, and comedy was consequently in the ascendant ; but since her death, the classic tragedy of France has vindicated its rights, principally by the powers of a young and admirable performer, Mlle. Rachel, who in the highest walks of tragedy has attained the same eminence as that inimitable actress in comedy. For the support of this theatre, 240,000 fr. are annually allotted by Government.

PRICES OF ADMISSION—Stalles, loges de la galerie, du rez-de-chaussée, balcon, premières de face, et avant-scènes des premières, 6 fr. 60 c. Orchestre, 5 fr. Premières de côté, première galerie, 5 fr. Secondes loges, 4 fr. Seconde galerie, 3 fr. Troisièmes loges, 2 fr. 75 c. Parterre, 2 fr. 20 c. Seconde galerie, 1 fr. 80 c.—Doors open at 6 ; performances begin at 7.

THE ODÉON, or, as it is called, the Second Théâtre Français, was built in 1779, burnt down in 1799, and rebuilt in 1807. The interior was a second time destroyed by fire in 1818, but restored in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns ascended by steps. The

vestibule is small ; two handsome stone staircases lead from it to the interior, which holds 1600 persons. The decorations are tastefully executed, giving the theatre a light and elegant appearance, and the saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted in case of fire to prevent the flames extending from one part of the building to another. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government, and also an annual subsidy of 60,000 fr.

PRICES OF ADMISSION.—Avant-scènes du rez-de-chaussée, 6 fr. Balcon, 4 fr. Premières loges de face, 5 fr. Avant-scènes des deuxièmes, 4 fr. Premières loges découvertes et pourtour, 4 fr. Deuxièmes loges fermées, avant-scènes des troisièmes, 3 fr. Stalles d'orchestre, 4 fr. Baignoires, 3 fr. Deuxièmes découvertes, 2 fr. Troisièmes, 1 fr. 50 c. Parterre, 1 fr. 50 c.

THÉÂTRE HISTORIQUE, Boulevard du Temple.—This new theatre, built by M. Alexandre Dumas, the celebrated novelist, on the site of the Hôtel Foulon, was first intended to be called *Théâtre Montpensier*, in honour of the prince of that name, by whose intervention the privilege was obtained ; but the Duke having modestly declined the compliment, it was opened in April 1847 under its present title. The nature of the performances to which it is devoted is not indeed limited to historical subjects, as it comprises the entire range of the drama, though probably what is called the "Romantic" would best express the kind of productions for which the theatre was originally intended. The front is narrow, and far from adequate to the size of the building ; two wings of plain design retire obliquely from it on either side. Notwithstanding this disagreeable defect, the central body is tastefully designed. The entrance is flanked by two couples of fluted Ionic columns ; the flutes interrupted by two broad sculptured bands ; two statues, representing Tragedy and Comedy, support the flat architrave of the entrance. The vestibule is semicircular, with Ionic columns. Above the entablature a vast semicircular niche occupies the front ; it is flanked by two coupled caryatides, representing, to the right, Hamlet and Ophelia ; to the left, the Cid and Celimena ; they support an interrupted circular pediment, adorned with a winged statue of the Genius of History ; at his feet are the emblems of the drama. All these sculptures are by the hand of M. Klagmann. The frieze and semicupola of the niche are painted in fresco by Guichard. In the latter is a central group of fine execution ; Poetry leading by the hand Comedy and Tragedy, bearing their respective attributes, the comic mask, and the classic poniard. Around,

doing them homage, are twenty-six of the most celebrated tragedians, musicians, and comedians of different nations and ages. To the right, are Eschylus, Sophocles, Euripides, Seneca, Shakspeare, Corneille, Racine, Voltaire, Schiller, Talma, Nourrit, Gluck, and Mehul. To the left, Aristophanes, Menander, Plautus, Terence, Molière, Goëthe, Lope de Vega, Cervantes, Regnard, Marivaux, Mlle. Mars, Mozart, and Grétry. In the frieze, various compartments represent: the temple of Bacchus, scenes from *Medea*, *Phædra*, *Othello*, *Cinna*, the *Misanthrope*, the *Bourgeois Gentilhomme*, *Faust*, *Mahomet*, *William Tell*, and the *Avare*. The niche is Corinthian and fronted with a balustrade bearing four lamp-posts. The most striking feature of this theatre is the interior, consisting of a vast elliptical amphitheatre in front of the stage, twenty metres in breadth, and only sixteen in depth; by which means the stage is viewed from any point under equally favourable conditions. Three tiers of spacious galleries occupy the whole perimeter intended for the public, and are flanked by two elegant pavilions of Corinthian architecture, and surmounted by highly ornamented circular pediments; these pavilions contain the stage-boxes, furnished in the most elegant style. The other boxes of the galleries are accommodated with small sitting-rooms behind, like those of the *Opéra Comique*. Lastly, above the third gallery are yet two lateral balconies for the *gods*. Two large and splendid candelabra (lustres) descend from the extremities of the ceiling, and distribute light equally around. The general decoration consists of garlands of fruits and flowers on a white ground. The ceiling, painted by MM. Séchan, Dieterle, and Desplechin, is oval, and represents, first, a colonnade of double Corinthian columns, surmounted by arches, intersected with rich festoons and hangings. By an effort of perspective a second colonnade is seen behind the first, and considerably aids the illusion. Painting, Comedy, Music, and Tragedy occupy four thrones at four different points of the periphery of the principal colonnade. The centre of the ceiling represents the progress of Apollo on his chariot, followed by Aurora, the Hours, the Muses, Arts and Sciences, etc. The architects are MM. Dedreux et Séchan.

PRICES OF ADMISSION.—Avant-scènes du rez-de-chaussée, de la galerie, 6 fr. Avant-scènes des premières, loges de la galerie, 5 fr. Fauteuils d'orchestre, *id.* de galerie, baignoires, 4 fr. Premières loges découvertes, stalles d'orchestre, du premier balcon, de la première galerie, 3 fr. Premier amphithéâtre, deuxième balcon, deuxième galerie, 2 fr. Pourtour, 1 fr. 50 c. Parterre, 1 fr. 25 c. Troisième balcon, deuxième amphithéâtre, 75 c.

THÉÂTRE DU GYMNASÉ DRAMATIQUE, Boulevard Bonne Nouvelle,

was erected in 1820, and presents to the boulevard a front of six Ionic engaged columns, surmounted by as many Corinthian, with pedestals united by a balustrade. The vestibule is small, the house, which will contain 1280 spectators, is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; most of the dramatic productions of Scribe were written for this theatre. The company is good.

PRICES OF ADMISSION.—Avant-scènes, loges d'entresol, 6 fr. Premières loges fermées, balcon, stalles d'orchestre, 5 fr. Baignoires, orchestre, première galerie, 4 fr. Première de côté, avant-scènes des secondes, et deuxièmes loges fermées, 3 fr. Deuxièmes de côté, et avant-scènes des troisièmes, 2 fr. 50 c. Troisièmes, 2 fr. Parterre, 1 fr. 75 c. Deuxième galerie, 1 fr. 25 c.—Doors open at 6; performances begin at half-past 6.

THÉÂTRE DU VAUDEVILLE, Place de la Bourse, formerly the Opéra Comique, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches, in which statues are placed. The interior is of a circular form, and holds 1200 persons. The decorations of the house are not devoid of taste, and its size, which rendered it unfit for an opera, is suited to the present description of performances. The company is excellent.

PRICES OF ADMISSION.—Avant-scènes du rez-de-chaussée et de la galerie, 6 fr. Avant-scènes des premières, stalles d'orchestre, de balcon, loges de la galerie, et du rez-de-chaussée de face, 5 fr. Premières loges, avant-scènes des deuxièmes, stalles de la galerie, et baignoires de côté, 4 fr. Deuxièmes loges, 3 fr. Balcon, 2 fr. 50 c. Seconde galerie, 1 fr. Parterre, 2 fr.—Doors open at 6; performances begin at from half-past 6 to 7.

THÉÂTRE DES VARIÉTÉS, Boulevard Montmartre.—This theatre, built by M. Cellerier, was opened in 1807. Its front, though small, is pure in style and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. On the ground-floor is a vestibule, from which flights of stairs lead to the first tier of boxes and the saloon, over the vestibule. The house can accommodate 1240 persons. Vaudevilles and farces are performed here. The company is good.

PRICES OF ADMISSION.—Avant-scènes, 6 fr. Loges de la galerie, et balcon, 5 fr. Stalles d'orchestre, 5 fr. Orchestre, première galerie, loges de face du second rang, 4 fr. Loges de côté du second rang, 2 fr. 50 c. Stalles du pourtour, 2 fr. 50 c. Parterre et deuxième galerie, 2 fr. Premier amphithéâtre, 1 fr. Deuxième, 50 c.—Doors open at 6; performances begin at half-past 6, or 7.

THÉÂTRE DU PALAIS ROYAL occupies the site of the ancient Théâtre Montpensier, at the north-west corner of the Palais Royal, and was opened in 1831. It is neatly decorated within, but is of very small dimensions; the number of places is only

930. Vaudevilles and farces are performed here by an excellent company, and it is a most successful theatre.

PRICES OF ADMISSION.—Stalles et loges de balcon, avant-scènes, 5 fr. Loges fermées de face, stalles d'orchestre, 4 fr. Première galerie, 3 fr. Avant-scènes des deuxièmes, 3 fr. Premières galeries découvertes, baignoires et deuxième balcon, 2 fr. 50 c. Troisièmes loges, 2 fr. Parterre, 1 fr. 25 c.—Doors open at 6; performances begin at half past 6, or 7.

THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin.—The opera-house having been burnt in 1781, this edifice, used for a time in its stead, was planned and built in 75 days. It is constructed of wood and plaster, and, though large and convenient within, is externally devoid of merit. It has no vestibule, and the saloon is very small, but the salle holds 1803 persons. Dramas and vaudevilles are performed here, and occasionally pieces of a higher standard.

PRICES OF ADMISSION.—Avant-scènes des premières, des secondes avec salon, et du rez-de-chaussée, premières loges grillées de face, premières découvertes, 5 fr. Secondes loges grillées de face, stalles de balcon, et avant-scènes, 4 fr. Stalles de balcon de face, stalles d'orchestre, 3 fr. Baignoires, orchestre, première galerie du deuxième rang, avant-scènes des troisièmes, 2 fr. 50 c. Secondes loges, 2 fr. Parterre, amphithéâtre, 1 fr. 50 c. Deuxième galerie, 1 fr. Deuxième amphithéâtre, 50 c. Begins at about 6.

THÉÂTRE DE L'AMBIGU COMIQUE, Boulevard de Bondy.—The Ambigu Comique on the Boulevard du Temple having been destroyed by fire, this house was erected by Stouff and Lecointre, and opened in 1828. The front is ornamented at each story with columns supporting a cornice and entablature, and the upper story, instead of windows, contains niches with allegorical statues. The peristyle is surmounted by a terrace, and the ground-floor next the boulevard is skirted with shops. The theatre contains 1900 places. Melodramas and vaudevilles are performed here.

PRICES OF ADMISSION.—Avant-scènes du rez-de-chaussée et des premières, 5 fr. Premières loges de face, premier rang, 4 fr. Stalles de balcon et de première galerie, 3 fr. 50 c. Baignoires grillées, premières loges découvertes, et stalles d'orchestre, 3 fr. Avant-scènes des secondes, 2 fr. 50 c. Orchestre, première galerie, 2 fr. 50 c. Deuxièmes loges découvertes, deuxième galerie, baignoires découvertes, 2 fr. Balcon, 1 fr. 50 c. Parterre, 1 fr. 25 c. Quatrième amphithéâtre, 50 c. Begins at about 6.

THÉÂTRE DE LA GAÎTÉ, Boulevard du Temple.—This theatre, originally built in 1808, was burnt down in 1835, and re-opened a few months afterwards. The upper story of the front is Ionic, with an attic. The windows are arched. It holds 1800 spectators. The performances are vaudevilles and melodramas.

PRICES OF ADMISSION.—Avant-scènes des premières et du rez-de-

chaussée, 5 fr. Premières loges de face et baignoires, 4 fr. Stalles de balcon, et amphithéâtre, 3 fr. Deuxièmes loges de face, deuxième avant-scènes, stalles d'orchestre, premières loges découvertes, 2 fr. 50 c. Première galerie, 2 fr. Orchestre, 1 fr. 75 c. Pourtour, 1 fr. 50 c. Parterre, 1 fr. Troisième galerie, 60 c. Quatrième amphithéâtre, 40 c. Begins at about 6.

CIRQUE NATIONAL, Champs Élysées, carré de Marigny.—Equestrian performances were first introduced at Paris by Messrs. Astley, of London, in the time of the Directory, and their company was succeeded by that of Franconi, in the time of Napoleon. The present building devoted to these performances is a spacious polygonal building of sixteen sides, built of stone, with an elegant pedimented porch to the east, surmounted with a bronze figure of a horse. Panels with horses' heads ornament the sides. To the north is a rectangular building, in keeping with the rest, containing stables, etc. A graceful iron railing encircles the whole. The interior presents the appearance of an immense Moorish hall, the roof being supported by light iron columns, and painted together with the panels in rich colours with gilding. The ceiling is tastefully arranged in compartments representing equestrian figures, and from its centre, over the circus, hangs a chandelier with 130 gas jets. Round the circus are ranged sixteen circles of seats, holding 6,000 persons. Opposite the entrance is the orchestra, with the door leading to the manège. The ventilation is admirably contrived. The admission is 1 fr. and 2 fr., and the performances, which are exclusively equestrian, commence at a quarter to 8.

A second theatre of this description, called *Cirque Olympique*, on the Boulevard du Temple, where grand military performances were given, was closed in the spring of 1847, and rebuilt for a second Lyric theatre. Its success is more than doubtful.

THE HIPPODROME, outside the Barrière de l'Étoile, opposite the southern front of the Triumphal arch, is a large wooden circular enclosure built by M. Franconi for equestrian exhibitions 3 or 4 times a-week in summer. It was partially burnt down in 1846, but immediately reconstructed. It is 380 feet in diameter; the seats for the public are all around, and will contain about 10,000 spectators, under a canvas roof. The arena is uncovered. The decorations offer nothing particular, beyond being in the Moorish style. The principal entrance is on the side facing the monument. Prices 1 and 2 fr.

THÉÂTRE DES FOLIES DRAMATIQUES, Boulevard du Temple, erected in 1830.—It holds 1400 persons. Vaudevilles and farces are performed here.

PRICES OF ADMISSION.—Premières loges de face, 2 fr. 25 c. Avant-scènes du rez-de-chaussée et de l'entresol, 2 fr. 75 c. Avant-scènes des

premières, 2 fr. 50 c. Stalles, 1 fr. 75 c. Balcon, baignoires, 1 fr. 50 c. Orchestre 1 fr. Parterre, 75 c.—Doors open at 5; performances begin at half past 5.

THÉÂTRE DES DÉLASSEMENTS COMIQUES, Boulevard du Temple, opened in 1841.—It contains 1100 places. Comic representations, comprising farces, vaudevilles, and little dramas, are performed.

PRICES OF ADMISSION.—Avant-scènes, 2 fr. 50 c. Premières loges, 2 fr. Stalles d'amphithéâtre, et d'orchestre, 1 fr. 50 c. Orchestre, 1 fr. 25 c. Parterre, première galerie, 75 c. 2^{me} galerie, 50 c. 3^{me} galerie, 30 c.

THÉÂTRE BEAUMARCHAIS, Boulevard Beaumarchais, erected in 1836.—It contains 1226 places. Farces, vaudevilles, and melodramas are performed.

PRICES OF ADMISSION.—Avant-scènes des premières et rez-de-chaussée, 2 fr. 50 c. Loges de face, 2 fr. Stalles, première galerie, 1 fr. 50 c. Orchestre 1 fr. Parterre, et seconde galerie, 60 c. Troisième galerie, 25 c. Begins at half past.

THÉÂTRE DU LUXEMBOURG, rue de Fleurus.—Comic pieces, pantomimes, melodramas, and vaudevilles. Admission 8 to 40 sous.

THÉÂTRE ST. MARCEL, rue Pascal, in the Faubourg St. Marceau.—For vaudevilles and melodramas of the *intense* sort, but not permanently open. Admission from 8 to 50 sous.

THÉÂTRE DE M. COMTE, Passage Choiseul.—The actors, who are all young, perform vaudevilles, comedies, etc., with great ability. To these are occasionally added tricks with cards, etc., and ventriloquism. For children it is the most amusing of the Parisian theatres. M. Comte gives representations of *legerdemain*, etc., at private houses; the charge varies from 100 to 300 fr. for the evening's performance.

PRICES OF ADMISSION.—Avant-scènes, 5 fr. Loges de face et stalles, 3 fr. Orchestre, 2 fr. Pourtour, première galerie, loges de côté, 2 fr. Parterre, deuxième galerie, et deuxièmes loges, 1 fr. Begins at about 6.

POLYORAMA NATIONAL, Passage de l'Opéra.—*Soirées Panoramatiques, Fantasmagoriques*. For children. Begins at about 6. Admittance 75 c. to 2 fr.

THÉÂTRE DES FUNAMBULES, Boulevard du Temple.—Rope-dancing and comic representations with a clown, etc.

ADMISSION from 5 to 30 sous.—Begins at about half past 5.

THÉÂTRE LAZARY, Boulevard du Temple.—A species of spectacle for the lower classes and children; for the latter there is a day performance. Admission 3 to 15 sous.

SPECTACLES-CONCERTS, Boulevard Bonne Nouvelle, opened in 1846, on the site of a market for vegetables. It is under ground, and fitted up with much taste. A species of mixed performances, consisting of music, singing, ballets, and pantomimes, is given here. Admission 2 and 1 fr. Begins at half past 7.

THÉÂTRE SÉRAPHIN, 121, Palais Royal.—This is a kind of puppet-show, with mechanical figures, called *Ombres Chinoises*, etc., and is the delight of children and nursery-maids.

ADMISSION 15 to 30 sous.—Performances at 1, and at 7.

SOIRÉES MYSTÉRIEUSES, by Robert Houdin, 164, galerie Valois, Palais-Royal. Legerdemain, tricks with cards, etc.; open only part of the year. Admission, 1 fr. 50 c. 3 and 4 fr.

THÉÂTRES DE LA BANLIEUE.—These small theatres being without the barriers, and consequently at a distance from most of the places of amusement in Paris, are generally well attended by the inhabitants of the suburbs. The exterior appearance of some of them is neat. The pieces performed are melodrames, vaudevilles, petty comedies, and even tragedies. The *Théâtre Montmartre*, at Montmartre; the *Théâtre des Batignolles*, near the Barrière de Clichy; the *Théâtre de Belleville*, by the Barrière de Belleville, and the *Théâtre du Mont Parnasse*, beyond the barrier of the same name, give representations daily; the *Théâtre de Grenelle*, at Grenelle, two or three times a-week; the *Théâtre du Ranelagh*, beyond Passy, near the gate leading into the Bois de Boulogne, sometimes in summer. The admission varies from 6 to 30 sous.

CONCERTS.

There were until 1846 concerts of instrumental music established in Paris. These undertakings, however, proved unprofitable, on account of the high salaries given to performers, and they are now closed. In winter, however, the *Salle Valentino*, 359, rue St. Honoré, is open three times a-week.

Occasional and Morning Concerts are frequent in all seasons, but particularly in winter. They generally take place at the *Conservatoire de Musique*, No. 2, rue Bergère, in the saloons of the several Theatres, or at some of the principal musical-instrument-makers and professors of music, such as, *Erard*, 13, rue du Mail; *Pleyel*, 20, rue Rochechouart; *Herz*, 48, rue de la Victoire; *Sax*, 10, rue Neuve St. Georges; *Damoreau-Cinti*, rue de la Tour d'Auvergne.

EXHIBITIONS, PUBLIC GARDENS, BALLS, ETC.

DIORAMA.—This well-known exhibition, first established in France, and brought to perfection by MM. Daguerre and Bouton, was completely destroyed by fire in 1839. A new one was opened in 1843 by M. Bouton, at No. 21, rue de la Douane, and is now transferred to the Boulevard Bonne Nouvelle. Open daily from 10 to 5. Admission from 3 fr. to 1 fr. Children are admitted at half-price.

PANORAMA.—In the Champs Élysées, near the river side, and

nearly opposite the *Cirque National*, is an exhibition of this description, similar to those in London.

GÉORAMA.—This exhibition in the Champs Élysées, not far from the *Panorama*, is of recent date. The visitor enters an hexagonal building, and, upon payment of one franc, is shown to a winding staircase which leads him to the centre of a globe measuring 35 feet in diameter. The platform on which he stands is in the plane of the Equator, and the canvas surface of the globe displays the outlines of all the continents and islands of the earth in their geographical position, with the principal mountains, rivers, cities, etc., with the only difference that what in reality is convex, here is represented concave. The contrivance is ingenious, and deserves encouragement.

JEUX DE PAUME (TENNIS-COURTS).—There were several buildings appropriated to these exercises; at present, the only one is in the Passage Sandrié, No. 8, rue Basse du Rempart.

SALON DE FIGURES, 54, Boulevard du Temple.—This is an exhibition of wax-work representations of celebrated characters, some of which are well executed. Admission 30 c. and 15 c.

JARDIN D'HIVER, 49, Avenue des Champs Élysées.—This establishment, opened in 1846, consists in a sort of roofed garden with hothouses, where the public are admitted in winter, to enjoy the display of flowers and rare plants, commonly the attributes of another season. The admission is 1 fr.; plants and flower-pots are sold here, and the admittance deducted from the amount. It is at present in course of reconstruction.

GYMNASE NAUTIQUE,—next door to the preceding establishment. It is a swimming and bathing-place for all seasons, being provided with warm water from the Pompe de Chaillot.

BALLS.—Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in which ball-rooms suited to all classes are not to be found. The principal places during winter are—*Prado*, near the Palais de Justice; *Bal Montesquieu*, rue Montesquieu; *Salon de Mars*, 75, rue du Bac. Besides these there is an innumerable variety of ball-rooms of a lower description.—In summer dancing takes place within, or in the immediate vicinity of, the Capital, in gardens especially laid out for the purpose. The *Grande Chaumière*, and the *Closerie des Lilas*, on the Boulevard Mont Parnasse, and the *Jardin de Paris*, at Montrouge, outside the Barrière Mont Parnasse, are the favourite haunts of the inferior classes of Parisians. Here also the students, and other mustachio'd denizens of the Quartier Latin, resort with their favourite fair, commonly known by the title of *étudiantes*, from their peculiar *penchant* for the youthful followers of Minerva. As a general observation, we may remark that the

character of the French population is nowhere seen to more advantage than at places of this description. Quarrelling or ill temper is nearly unknown, and even the lower class display a politeness of address, and a natural grace in the evolutions of the dance, almost amounting to elegance. Some places of resort of a similar kind there are, somewhat superior to those above mentioned : of these the *Jardin Mabille*, in the Allée des Veuves, Champs Élysées, is a favourable specimen. A large circular space, with a pavilion for the orchestra in the centre, is reserved for the dancers, and lighted by a profusion of gas-lights suspended from artificial palm trees, while small shady circular bowers placed around afford the dancers the means of repose, after the fatigues of the polka or the waltz, apart from the intrusive eye of idle curiosity ; for we must remark that the fair visitants of these places appear completely ignorant of, or at least to have forgotten, the well-meant caution of the poet of the " Seasons : "—

" Ah ! now, ye fair,
Be cautious of your hearts, nor in the bower
Where woodbines flaunt and roses shed a couch,
Whilst Evening draws her crimson curtains round,
Trust your soft minutes with betraying man."

Leaving poetry, however, for the positive, we find a snug corner laid out with tables and chairs for refreshments ; here the sober Parisian may enjoy his bottle of beer and his cigar, or the votary of Terpsichore treat his partner to a refreshing lemonade, and recruit for subsequent exercise in the mazy waltz. An immense covered saloon and rooms adjoining afford the visitor a secure asylum from the malicious influence of bad weather upon the sports of the evening.—The *Château Rouge*, or *Nouveau Tivoli*, No. 2, rue Neuve Clignancourt, outside the Barrière Rochechouart, is likewise very much frequented, nothing having been neglected to win the good graces of the public, and render it the favourite among all rival establishments of the kind. The visitor on entering finds a large space handsomely adorned with statues bearing innumerable lights, where family groups are assembled enjoying the cool of the evening, and the enlivening strains emanating from an adjoining pavilion. Small circular tents and bowers around invite the guest to taste of the good things of the buffet. Another large space adjoining is devoted to dancing, whence a flight of steps descends into a third plot, containing a *Jeu de Bagues*, various contrivances of billiard-tables, swings, etc., besides a *Tir au pistolet et à la carabine*, for the more bellicose of the visitors. Fireworks are also among the attractions of this garden, all parts of which communicate together by different walks,

over one of which a bridge is thrown, called the *Pont des Soupirs*, as unlike the "Bridge of Sighs" celebrated by the pen of Byron as possible, though the name unluckily recalls the Venetian strain of the greatest of modern poets, and by contrast throws an air of ridiculous cockneyism (if such a word may be applied to Parisian taste) over this part of the grounds. The name has, however probably been adopted in allusion to the tender wailings of love-stricken swains, who may select this spot to give vent to their emotions. A spacious building contains rooms for refreshments, and is surmounted by a terrace, from which a general view may be taken of the lively scene below. The tasteful arrangement of the illumination, contrasting with the verdure of the trees and the gay animation of the crowds here assembled, produces a very striking effect. We may note that *greenness* is here to be specially guarded against, for, though a very desirable attribute of the trees, any display of that quality on the part of a visitor may lead to inconvenience, and hence we must warn the youthful English visitor against the too seductive graces of the *Lorette*, who displays no mean tact in playing off her fascinations. In conclusion, we would observe that although Parisians of the middling class are in the habit of taking their wives and daughters to these places, thus giving them a certain character for respectability, and though outward decorum may be tolerably well preserved, we cannot recommend them as fitting places for an English lady to visit, unless well attended and incognito.—The *Ranelagh*, at the entrance of the Bois de Boulogne, close to Passy, is an establishment of a similar class, and of a superior description in point of company. It not only comprises a ball-room, but a small theatre, with café, etc. Balls take place also at Enghien, Sceaux, St. Cloud, and Montmorency; the first named is very well attended, owing to the orchestra being of a superior description; the others are not so select. The days and hours vary according to circumstances, but are easily learned from the bills posted in different parts of the town. The prices of admission are between 1 fr. 50 c. and 3 fr. for gentlemen; the *beau sexe*, have generally free entrance.

GUINGUETTES.—*Guinguettes* are the houses or gardens of *traiteurs*, in the suburbs of Paris. The lower classes resort to them in great numbers, particularly on Sundays and Mondays. These establishments were originally very inferior and cheap, but some of them have since been patronised by the middling classes, and afford pretty good accommodation. Among the most celebrated are the *Jardin de la Gaîté*, Barrière du Maine; the *Salon Desnoyez*, Barrière de la Courtille, or Belleville; and the *Salon du Feu Éternel*, Boulevard de l'Hôpital. When a *guin-*

guette adds an orchestra and a ball-room to its other attractions, it is called a *bastringue*. The houses which sell only wine and liquors are denominated *guinches*. The stranger may as well look in at some of these places, as it will enable him to form a correct idea of the character and manners of the lower classes.

THE CARNIVAL AND MASKED BALLS. (1)—The Carnival takes place during the five or six weeks preceding Ash Wednesday, and is the season of masked and fancy balls in private society, and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. On these days, crowds of persons in fancy dresses, many of them masked, and exhibiting all sorts of antics, appear in the streets, principally on the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaieties of the scene. The Carnival was prohibited in 1790, and not resumed till Bonaparte was elected first consul. Its restoration caused great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed on these annual festivals; but it has now lost many of its charms, and the masks are comparatively few. After parading the streets, the masks repair to the various masked balls of every description which abound.—The *Public Masked Balls* take place on fixed days throughout the Carnival, being given at almost all the theatres, etc. The most amusing and select are at the Opera-house and the Opéra-Comique, where they begin at midnight, and con-

(1) The first ball to which the public were admitted, without distinction, on payment of money, was given at the Opera, 2d January 1716, a license having been granted by the Regent Duke of Orleans the year preceding. The price of the ticket was five livres. In 1717, the exclusive privilege of giving them was granted to the Opera; notwithstanding which balls were given at other theatres during the ten years for which the privilege was granted. It was at the Opera Comique of that day that the idea of boarding over the pit to a level with the stage, for the purpose of dancing, was first effected by Father Sebastian, a Carmelite friar and mechanical genius, at the suggestion of the Chevalier de Bouillon. In 1746, balls had so much increased in public favour, that the Director of the Opera petitioned for a restriction of their number, and about that time several persons were proceeded against for giving balls with saleable tickets in private houses, some not of the best reputation. Towards the end of the last century the balls were organised at the Opera nearly on the same plan as at the present day, but with much less splendour; and it is mentioned by a contemporary writer as a matter of astonishment, that “22 lustres, with 12 bougies each, 32 branches with 2 each, 10 girandoles, with 5 each, with flambeaux, lampions, and pots-à-feu to light the approaches, were seen, with 60 musicians, half at each end of the theatre.”

tinue till day-break. No stranger who visits Paris at this season of the year should omit a visit to one of the *Bals masqués* at the former, for it is difficult to imagine a scene more curious and fantastic than that presented in the *Salle* of the Grand Opera at a Carnival Ball. On these nights the pit is boarded over and joins the stage; the vast area of the whole theatre forming a ball-room of magnificent proportions, which, brilliantly lighted and crowded with thousands of gay masquers attired in every variety of colour and costume, forms a sight not easily forgotten. The orchestra is invariably first-rate, and is generally commanded by the most celebrated *bâton* of the day, no less than the famous Musard being the musical director of late years. It is unnecessary to add, that the great amusement of the night is dancing, and the vivacity and animation displayed by the votaries of the light-footed goddess are really something marvellous, particularly after the hour of supper, when the strength of the Champagne adds something to the exhilaration of the hour. Boxes may be taken by parties who prefer witnessing this scene as spectators to partaking in its gaieties, but ladies are only admitted in masks; gentlemen can go without, and in plain clothes. The charge is from 3 fr. to 10 fr.; refreshments and supper may be had.—The procession of the *Bœuf Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, preceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets. The ox is covered with embroidery, and his head adorned with laurel; formerly he carried on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a sceptre and in the other a sword. The child now follows the *Bœuf Gras* in a triumphal car, but without sceptre or sword. The old practice is, however, sometimes reverted to. (1)

REVIEWS.—From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place. The National Guards and regiments on duty at the Tuileries are paraded with military music in the court of the palace every morning at 10, and the troops of the garrison are often reviewed by the king or the princes. In the Champ de Mars field-days frequently take place. At the King's Fête, and on the anniversary of the Fêtes of July, grand reviews sometimes form leading features of the public ceremonies.

HORSE-RACES.—The sports of the turf have within a few years become much more general among the Parisian nobility and gentry than formerly, and great attention is now devoted to

(1) The ox promenaded in the Carnival of 1847 weighed 925 kilos, or 2040 pounds avoirdupois, exclusive of the head and feet.

the improvement of the breed of horses. (1) Races take place annually in May and October, in the Champ de Mars, at Chantilly, and at Versailles. (2) The principal prizes at these three places are awarded by the French Jockey Club; also called the *Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France*. This club, situated at the corner of the Boulevard and the rue Grange Batelière, consists of about 300 members, and was first founded at Mr. Bryon's, Tivoli Gardens, in 1833. The May races in the Champ de Mars take place on four separate days; the prizes in all amount to about 30,000 fr., besides considerable sweepstakes and matches, subscribed for by the French Jockey Club. In October, races occur on three days, and the prizes are given by the arrondissement, the King, and the Jockey Club. Their aggregate amount is more than 35,000 francs, with considerable sweepstakes, besides several private matches that vary from year to year. In the Bois de Boulogne private matches frequently take place, and steeplechases are run from time to time at a place called Croix de Berny, five miles from Paris. The time and amount of the prizes are regularly announced beforehand in the journals, and particularly in *Galignani's Messenger*. The Jockey Club keeps a stud-book, and publishes a racing calendar, as in England. (3)

PUBLIC FÊTES.—The public fêtes are held in the Champs Élysées and at the Barrière du Trône, on the anniversaries of the King's fête-day, May 1, and the Revolution of 1830, July 29. In the different areas of the Champs Élysées are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries, and fireworks take place generally upon a very magnificent scale. This species of exhibition being a great favourite with the French populace, the art of preparing them has been carried to a high degree of perfection. These fêtes draw numbers of strangers to the capital, not only from the

(1) The sums granted in France for encouragements for the amelioration of the breed of horses since 1822 are as follow:—

1822.....	81,497	1828.....	81,189	1835.....	105,967	1841.....	137,250
1823.....	83,374	1829.....	81,805	1836.....	111,208	1842.....	170,000
1824.....	84,805	1831.....	80,354	1837.....	124,485	1843.....	210,000
1825.....	84,156	1832.....	79,227	1838.....	101,675	1844.....	271,000
1826.....	81,110	1833.....	80,000	1839.....	133,448	1845.....	271,000
1827.....	70,100	1834.....	90,251	1840.....	149,661	1846.....	272,000

(2) There are also races once a-year at Rouen.

(3) The club accords prizes for newly established races in the departments, to encourage the sports of the French turf, and the amelioration of the breed of thorough-bred stock in France. The French Racing Calendar, from 1776 to 1846 edited by Mr. Bryon, forms 11 vols. It is to be had at Messrs. Galignani and Co.'s Library, 18, rue Vivienne.

provinces, but from England, and other neighbouring countries, and certainly no foreigner who would see Paris and its vast population in perfection, can ever witness either under a more agreeable aspect than on the occasion of a general *fête*. On these days Paris may literally be said to “don her best” and the immense multitudes which crowd every place devoted to the amusement of the public are not more remarkable for their numbers, than for the gaiety and good humour they almost invariably display. Provisions and wine were formerly distributed to the populace, but the confusion and drunkenness that ensued induced the authorities to decide that the distribution should in future be made privately, to poor families, by the mayors of the different *arrondissements*, aided by the members of the *Bureau de Bienfaisance*.

JOUTES SUR L'EAU.—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added mythological representations, with naval combats, etc. Aquatic sports still form part of the *fêtes* of July, and are given at most of the *fêtes* of villages on the banks of the Seine.

MATS DE COCAGNE.—This exercise, first introduced in Paris in 1825, is a favourite amusement at the public *fêtes* of the capital, as well as at fairs in provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are suspended prizes, such as watches, silver forks and spoons, silver cups, etc., which fall to the lot of those who succeed in reaching them. (1)

SKAITING.—The places most frequented for this exercise are the basin de la Villette, the canal St. Martin, the basins in the Tuileries, the gare de la Bastille, and the gare de la Rapée.

PROMENADES.

Most of the public promenades of Paris have been already described in the preceding part of this book, but they are here placed under one head for the convenience of the reader.

The CHAMPS ÉLYSÉES form the largest place of public exercise within Paris for persons in carriages, on horseback, or on foot, and in many respects, during the summer season, the most agreeable. (See p. 188.)

The GARDEN OF THE TUILERIES forms a most delightful walk for the fashionable world. (See p. 152.)

The GARDEN OF THE PALAIS ROYAL is generally frequented by the inhabitants of the centre of the town. (See p. 175.)

The GARDEN OF THE LUXEMBOURG, which has recently under-

(1) It has been remarked that from the great progress in gymnastics made in France these prizes are much sooner reached than formerly.

gone great embellishments, is the principal promenade on the southern bank of the Seine. (See p. 390.)

THE GARDEN OF PLANTS, with its botanical collections, hot-houses, etc. (See p. 442.)

The BOULEVARDS, interior and exterior, are resorted to by Parisians of all ranks, and, especially since those on the northern side have been lighted with gas and flagged, form by day or night amusing and healthy walks. The Boulevard des Italiens in particular, and those adjacent, present on a fine autumnal evening a scene of the utmost gaiety; the effect is indescribable; a confusion of colours and images bursts upon the eye, and the whiteness of the houses, broken at intervals by dark masses of verdure, form a beautiful contrast to the blaze of light issuing from the splendid "cafés" and club-houses, while the glaring gas-lights without illuminate the groups seated round the little marble tables: rattling equipages rush by, and all the world seem entranced at this hour in the pleasure of perfect idleness. (See p. 119, 219.)

The PARK DE MONCEAUX, though the property of the king, may be visited by persons furnished with tickets (see p. 199), and forms a most delightful and retired promenade.

BOIS DE BOULOGNE.—This wood, about two miles from Paris, bears the name of a village to which it is contiguous. Before the Revolution its trees were stunted or dying from age. The revolutionary axe in part cleared it; whatever was then spared was felled in 1814, to make palisades for the barriers of Paris at the approach of the allied armies. In July, 1815, after the capitulation, the British troops, under the command of the Duke of Wellington, encamped here. Subsequent planting, and the growth from old stocks, have now made it a thick and beautiful wood. The Bois de Boulogne has been long known as a place for duelling and suicides. It is the Hyde Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also distinguished for the annual procession or promenade de Longchamp. In one of the principal alleys, near the gate on the Neuilly road, are a good café and a restaurant. The fortifications which pass along the eastern side of this wood have caused the destruction of one of its finest avenues.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful villa, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of the Marquis of Hertford, who purchased it for 313,000 fr., and is fitted up in a style of great elegance and luxury.

Near Passy, in the Bois de Boulogne, is the *Château de la Muette*, formerly crown property, but now belonging to M,

Neuilly.....	495	$\frac{1}{2}$	de l'Étoile....	Place du Louvre, Omnibus. — Rue de Rivoli, No. 4.
Passy.....	497	$\frac{1}{4}$	de Passy.....	Rue de Rivoli, No. 4.
Poissy.....	497	6	de l'Étoile....	Rail-road, Rue St.-Lazare, No. 120.
Pré-St.-Gervais.	497	$1\frac{1}{4}$	de Belleville..	Place des Petits-Pères, Omnibus.
Raincy.....	497	$3\frac{1}{2}$	de Pantin.....	Rue Ste.-Appolline, No. 11.
Rambouillet....	498	12	de Passy.....	Rue du Bouloy, No. 7. — Rue Coq-Héron, No. 1.
Rueil.....	498	$3\frac{1}{2}$	de l'Étoile....	Rue de Rivoli, No. 2. — Rail-road, rue St.-Lazare, 120.
Romainville....	499	$1\frac{1}{2}$	de Panlin....	Place des Petits-Pères, Omnibus.
Saint-Cloud....	501	2	de Passy.....	Place du Carrousel. — Rail-road, Rue St.-Lazare, No. 120.
Saint-Cyr.....	506	5	de Passy.....	Rue de Rivoli, No. 2.
Saint-Denis....	507	2	Saint-Denis..	Rue du Faubourg-St.-Denis, Nos. 12, 50. — Northern Rail-road.
Saint-Germain..	513	5	de l'Étoile....	Rue de Rivoli, No. 4. — Rail-road, Rue St-Lazare, No. 120.
Saint-Maur.....	497	$2\frac{1}{2}$	du Trône.....	Place de la Bastille, rue St-Martin, No. 256.
Saint-Ouen.....	515	$1\frac{1}{2}$	de Clichy.....	Cloître St-Honoré, Omnibus.
Sceaux.....	499	$2\frac{1}{4}$	d'Enfer.....	Rue Contrescarpe, No. 5. — Rail-road, Barrière d'Enfer.
Sèvres.....	500	2	de Passy.....	Rue Rivoli, 2.—Rail-road, Rue St.-Lazare, 120-Rail-road, Chaus-
Suresne.....	515	2	de l'Étoile....	Rue Rivoli, 4.—Rail-road, Rue St.-Lazare, 120. [sée du Maine.
Versailles.....	516	4	de Passy.....	Rue Rivoli, No. 2.—Rail-road, rue St-Lazare, 120—Rail-road,
Vincennes.....	544	$1\frac{1}{2}$	du Trône.....	Place de la Bastille—Rue St-Martin, 256. [Chaussée du Maine.

FÊTES.....
EXCURSIONS.....

} For details on these subjects we refer the reader to the PREFACE.

ENVIRONS OF PARIS,

WITH THEIR DISTANCES FROM THE CAPITAL, BARRIÈRES AND CONVEYANCES LEADING TO THEM.

PLACES.	See page	DISTANCE in leagues.	BARRIÈRES	CONVEYANCES.
Arcueil.....	478	$\frac{3}{4}$	d'Enfer.....	Rue Christine, No. 4. — Sceaux Railroad.
Argenteuil.....	478	$2\frac{1}{2}$	de l'Étoile ..	Rue de l'Arbre-Sec, No. 66, Omnibus.
Arnouville.....	478	4	Saint-Denis..	Rue du Faubourg St.-Denis, No. 51.
Autueil....	478	1	de Passy	Place du Carrousel.
Belleville.....	478	$\frac{1}{4}$	de Belleville..	Place des Petits-Pères. — Place Dauphine, Omnibus.
Bellevue.....	478	2	de Passy	Rail-road, Chaussée du Maine.
Bercy	479	$\frac{1}{2}$	de Bercy	Place du Louvre, Omnibus.

Méudon.....	493	2	de Vaugirard..	Rail-road, Chaussée du Maine. — Rue St.-Martin, 256.
Montmorency ..	495	$4\frac{1}{4}$	Saint-Denis...	Rue du Faubourg-St.-Denis, No. 12.
Mortefontaine ..	495	9	Saint-Denis...	Rue St.-Martin, No. 256.
Nanterre.....	495	$9\frac{1}{2}$	de l'Étoile ..	Rue de Rivoli, No. 2. — Rail-road, rue St.-Lazare, No. 120.

Érard, the celebrated piano-forte manufacturer. Immediately fronting this is *Ranelagh*, a well-known and agreeable place of public amusement. (See p. 471.)

The BOIS DE VINCENNES, east of Paris, is an agreeable place for exercise, more retired than the Bois de Boulogne, but, on account of its remoteness from the fashionable quarters of Paris, not so well known as a promenade.

The PRÉ ST. GERVAIS and the BOIS DE ROMAINVILLE are, the one an open tract of land behind Belleville; the other a picturesque wood adjoining it.

Both these spots and the Bois de Vincennes are much resorted to by the middling and lower classes of Parisians for pic-nic parties and Sunday excursions.

CHAPTER IX.

ENVIRONS OF PARIS.

[In the following brief notice of the Environs of the Capital mention is made only of places which contain some objects of interest, to make them worthy of a visit. For a list of conveyances, see annexed table.]

ALFORT.—This village, two leagues from Paris, near the confluence of the Seine and the Marne, is celebrated for a royal veterinary school founded by Bourgelat, in 1776. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology. There are also a botanical garden, hospitals for sick animals, a laboratory, a pharmacy, ground for the cultivation of grasses, a school of practical agriculture, a flock of sheep for experiment, a herd of different kinds of swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. Pupils from the north of France are admitted at Alfort upon the presentation of the Minister of Commerce and Agriculture, either as boarders, at 360 fr. a-year, or as gratuitous pupils. The Minister of War has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of sixteen to twenty-five; and the duration of their studies is four years. They must all be able to read and write, and understand arithmetic, grammar, and smith's work. The number of pupils that can be received is limited to 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, pupils or professors are sent to treat them. There are two similar institutions in France; one at

Lyons, for the central departments, and another at Toulouse, for the south. (1)

ARCUEIL.—The name is derived from the arches of the aqueduct, constructed by the Romans. (See p. 124.) The country round is pleasing and picturesque; and it abounds with neat country-houses. The Paris and Sceaux railway has a station here.

ARGENTEUIL.—A large village, $2\frac{1}{2}$ leagues north of Paris, on the Seine. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard.

ARNOUVILLE.—Four leagues north of Paris. Louis XVIII. passed three days in the château of this place previous to his entry into Paris, on the 8th of July, 1815; and here it was that he drew up his Charter.

ASNIÈRES—is a neat little village with country-houses, and a station on the St. Germain railway. A branch-railway has been conceded to M. Andraud, to connect this place with Argenteuil.

AUTEUIL—a charming village, about a league to the west of Paris, is pleasantly situated at the entrance of the Bois de Boulogne. It was the favourite retreat of Boileau, Molière, Racine, Lafontaine, La Chapelle, Franklin, Helvétius, Cabanis, Condorcet, Count Rumfort, and other eminent men. It contains a number of handsome villas.

BAGNEUX—a village on the Paris and Sceaux railroad, with a church, of the 12th century.

BELLEVILLE—at the extremity of the faubourg du Temple, commands a fine view of Paris. The side of the hill is covered with country-houses and a great number of *guinguettes*, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays.

BELLEVUE—a village two leagues west of Paris, delightfully situated on the hill leading to Meudon from Sèvres. From the terrace an enchanting and extensive view is obtained of Paris and the windings of the Seine.

BERCY.—At this extensive suburb of Paris a considerable part of the wine from Champagne and Burgundy, brandy, vinegar, and oil, for the supply of the capital, is landed as it

(1) The annual cost to Government of the three veterinary schools of Alfort, Lyons, and Toulouse, comprising altogether 600 students, is 492,000 fr., being on the average 820 fr. for each student. The average number of horses kept in them is 1332, viz. 838 stallions, 127 mares, 212 colts, 99 fillies, and 56 draft horses. The expenses amount to 1,921,900 fr. In the sheep farms at Rambouillet, Perpignan, and Lahayevaux, there are 1500 animals, the keep of which amounts to 116,000 fr. a-year.

arrives from the interior. The warehouses are extensive, and used for bonding wine.

BERNY.—A village at the junction of the Orleans, Versailles, and Choisy roads, 3 leagues south of Paris, is noted for its steeple-chases, numerous and fashionably attended.

BICÊTRE.—This is a celebrated hospital, situated in the commune of Gentilly, half a league from the Barrière d'Italie, on the road to Fontainebleau. John, bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bichestre*, *Bicestre*, *Bicêtre*. The Duke de Berry gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected on its site an hospital for military invalids, which took the title of *Com-manderie de St. Louis*. Louis XIV. having built the Invalides, this house was annexed to the general hospital de la Salpêtrière. Bicêtre is situated on lofty ground, and the air is better than in most hospitals of Paris. Great difficulty was experienced in obtaining water; but two wells having been sunk in 1775 to 172 feet, water was found, and is now raised by machinery. Bicêtre is used as an asylum for indigent old men, and male lunatics. It presents a square of 900 feet on each side, and contains three courts. A new division, constructed in 1822, at an expense of 400,000 fr., consists of two piles separated from each other by a small garden and ornamented with a peristyle, where the lunatics walk when the weather excludes them from the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with workshops and dormitories, as also several gardens and court-yards for exercise. Those who work receive trifling wages, part expended in procuring them better food, and the rest given them when they leave. The daily allowance to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. The average daily cost of each individual is 90 c., and the total annual expense about 900,000 fr. At the age of 70 they have a double portion of wine; and when 30 years in the house receive a double allowance of every thing. The class of persons called *reposans* are such servants of the hospital as are unable to work. When sick, the paupers are removed to the infirmary. There are 3,000 beds destined for the indigent. The most afflicting spectacle in the interior of this vast establishment is that of the lunatics, idiots, and epileptics, 800 in number, who have in general the same allowance as the paupers, excepting of bread, of which they receive a larger quantity. The insane, when dangerous, are confined in a strait-jacket and shut up.

Otherwise the most lenient treatment is observed towards them; and, to those who are capable of it, daily occupation is given on a model farm and bleaching-ground, called the *Ferme Ste. Anne*, at the Barrière de la Santé, where there are also large sties for breeding hogs of superior kinds. This method of treating lunatics has been found to succeed beyond all expectation. Formerly a vast prison was situated within the walls of this hospital, in which all persons condemned to the galleys or to death awaited their punishment. This has now been transferred to the new prison, in the rue de la Roquette. Doctors of Bicêtre: for the old and infirm, Rochoux-Horteloup; for lunatics, Voisin, Leuret, Delasiauve, and Moreau. Surgeon, M. Maisonneuve.

BOURG-LA-REINE, 2 leagues south of Paris, is traversed by the high road to Orleans. There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infanta of Spain, in 1722. The cattle-market, called *Marché de Sceaux*, for the butchers of Paris, is held every Monday. The Paris and Sceaux railroad has a station here.

BUC—a village $4\frac{1}{2}$ leagues south-west of Paris, is remarkable for the aqueduc erected by Louis XIV., which conveys water to Versailles (half a league distant); it is supported by 19 arches. Near this place is the source of the *Bièvre*.

CHANTILLY—a town 10 leagues north of Paris, was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew, one of whose descendants having forfeited his head and his estates in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented to the Great Condé in 1661, by Louis XIV. Here the inheritors of that title continued to live in princely style till the Revolution, when the principal building forming the palace was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden, etc. On the Restoration, in 1814, the remaining buildings of the château were restored to the house of Condé, and many improvements were made by its late possessor, who frequently resided here, and made it his principal hunting-seat. On his melancholy death in 1830, Chantilly descended to the Duke d'Aumale, fourth son of King Louis Philippe, who frequently visits it, as do also other members of the royal family, for the sake of sport. The château, which is situated in the midst of a lake, is handsome. It contains a fine gallery, in which are some curious paintings, chiefly battle pieces, a chapel, a Chinese cabinet, and a suite of vast and princely apartments. It

is surrounded by vast grounds, laid out in the English and French style, with gardens, lawns, parterres, islands, grottos, and picturesque walks. The stables for which Chantilly is so famous are at some little distance from the Château, and form even a more magnificent pile of buildings than the royal residence. They are capable of holding 180 horses, and connected with them are other buildings for the accommodation of hounds, carriages, etc. The interior and exterior are tastefully decorated with pieces of sculpture representing sporting subjects. Taken altogether, the stables at Chantilly are the finest in all Europe, and yet they do not complete the architect's design. Admission to the Château and grounds is accorded without difficulty when members of the royal family are not residing there. To the stables visitors are admitted at any time on application. The forest of Chantilly, which joins the park, contains 7600 acres. In the midst of it is a circular area called the *Table Ronde*, from which 12 roads branch in different directions, and this is the ordinary rendezvous of sporting parties. Here also the festival of St. Hubert, the patron of sportsmen, used to be celebrated. The lakes of Commelle, at about an hour's walk across the forest, are well worth a visit. They receive their water from a little river called *La Thève*, and are surrounded with green hills covered with trees. They are bounded to the north by the village of Commelle, and to the south by the Château de la Loge, which is said to have been built by Blanche de Castille, mother of St. Louis. Races, under the patronage of H. R. H. the Duc de Nemours, take place at Chantilly in May and October. At the May meetings the Derby is run for, and in October the St. Leger. The Government gives stakes amounting to several hundred pounds, and the King, the Duc de Nemours, the Jockey Club, and the authorities of the Department also give prizes to be contended for. The races are fashionably and numerously attended, especially in May. Several racing studs are kept up at Chantilly, on account of the facilities for training. M. Fasquel has a fine stud at Courteuil, near Senlis, at no great distance from the town, which is well worth a visit. It is under the superintendence of Joseph Ashman. The easiest way of arriving at Chantilly is to take the Northern railway to St. Leu, where Chantilly omnibuses are always in waiting.

CHARENTON—was celebrated in the times of Henry IV. and Louis XIII. and XIV. for the controversies carried on here with regard to the Protestants. It is now known for the great hospital for insane persons of both sexes, founded in 1644 by the minister Sebastien Deblanc, but afterwards formed into a boarding-house by the Frères de la Charité, for the cure of

lunacy. In 1797, it was converted by government into an asylum, under the name of *Maison Royale de Charenton pour le traitement des aliénés*, for 400 lunatics whose cases were not hopeless; others are now received whose insanity is considered incurable. The mode of treatment by giving employment and amusement to the patient, with the apparent absence of restraint, has been found very successful. The house is spacious, and many important additions, at an expense of 3,320,000 fr., have been made within a few years, particularly a large wing, built in 1888. The chambers and dormitories are spacious, well-lighted, airy, etc.; and the passages are warmed by iron pipes under the floor. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee. Persons are received here gratuitously and as boarders. The gratuitous admission can only be obtained from the minister, who has a certain number of *bourses* at his disposal, to be applied for a limited time in favour of persons having claims upon the government.—There are three classes of boarders: the first, those who pay 1,300 fr. and upwards; the second, 1000 fr.; and the third, 720 fr., including washing. Certificates, signed by medical men not more than a fortnight before admission, are to be presented on the part of lunatics previous to their being allowed to enter, and certain formalities have to be complied with. Admission is granted at all times to patients; but the public are only admitted from noon to four o'clock, on Thursdays and Sundays. No one is allowed to enter the wards, but strangers are shown the courts and gardens. Lunatics, whether cured or not, are restored to their families on permission of the authority which ordered their admission. Physician, Dr. Foville; Surgeon, Dr. de Guise.—A stone bridge over the Marne connects Charenton with Alfort.

CHATENAY—a mile and a half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHOISY-LE-ROI.—This pretty village, $2\frac{1}{2}$ leagues from Paris, is so called from a château which formerly existed here, and was a favourite residence of Louis XV. It is celebrated for its glass-houses, which are on a large scale, and contains a fine establishment for painting on glass, etc. It is well worth a visit. Choisy is likely to receive great additions to its population, from the convenience afforded by the Corbeil railroad.

COLOMBES—a neat little village on the St. Germain railroad.

COMPIÈGNE.—This town, with 6,000 inhabitants, 17 leagues north-east of Paris, near the confluence of the Oise and the Aisne, possesses a palace agreeably situated between the town and the forest. The exterior is elegant, but not magnificent.

The apartments are splendid, and superbly decorated and furnished. It was here that Napoleon received the archduchess Maria Louisa. The grand gallery, erected by the Emperor, is above 100 feet in length, 40 in breadth, and 30 in height. The vaulted roof is supported on each side by twenty fluted marble columns, richly gilt. The ceiling is divided into 12 compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories, by Girodet. The state bed-chamber is very magnificent. There are some fine paintings in the chapel and other apartments. The gardens in front of the palace are agreeably laid out, and an arbour of iron framework, 4,800 feet in length, and 14 feet broad, leads from the palace to the forest, forming a delightful walk. There is also a canal of the same length. The forest of Compiègne contains 29,600 acres, and some of the finest oak timber in France is felled in it. Clovis had a seat at Compiègne, and the property has never been alienated from the crown. It was at the siege of Compiègne that the Maid of Orleans was made prisoner by the English in 1430. A camp for military evolutions is generally formed here every autumn, and races take place at the same time. An interesting museum has been formed in the town of national antiquities of various epochs.

CORBEIL—8 leagues south of Paris, on the Seine; a small town, with a large trade in corn and flour. A branch of the Orleans railway terminates here; and hence passengers go, by corresponding vehicles, to Fontainebleau, 7 leagues distant.

ENGHIEN-LES-BAINS.—This village, 4 leagues north of Paris, is situated on the lake of St. Gratien, between Montmorency and the wood of St. Gratien. The sulphuric spring was discovered in 1766. The waters contain lime, carbon, magnesia, soda, and sulphuric hydrogen gas; their usual temperature is 59 degrees of Fahrenheit, but they may be heated much higher without losing their properties: they are efficacious in diseases of the skin, intestinal chronic affections, scrofulous, nervous, and rheumatic disorders. The establishments formed here, on the border of the lake, for the accommodation of visitors, are on a large scale. Horses and asses are ready saddled for rides to the delightful villages in the neighbourhood. Balls take place twice or three times a-week in summer, and attract the Parisians in very great numbers, particularly since the opening of the northern railroad, which has a station at Enghien.

ERMENONVILLE—10 leagues north-east of Paris, is remarkable for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th May, 1778,

but died on the 2d July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory. The park and grounds are laid out with great taste, and are well worthy of being seen.

FONTAINEBLEAU.—This large and handsome town, but containing only 8500 inhabitants, is situated in the middle of the vast and beautiful forest of the same name, in the department of the Seine-et-Marne, and is the seat of its sub-prefecture, the chef-lieu being Melun, distant 4 leagues. The distance of Fontainebleau is $14\frac{1}{2}$ leagues S. E. of Paris, on the high road to Lyons. The town contains little in itself to interest the stranger, but every deficiency in this respect is more than compensated for by its château and the splendid scenery in the neighbouring forest. The château is unquestionably one of the most beautiful palaces in France, and perhaps as an historical monument—restored as it has been to its original state by the judicious munificence of his Majesty Louis Philippe—is unequalled throughout Europe. The edifice exhibits noble specimens of the different styles of architecture, from the time of Francis I. to the present day.

HISTORY.—The forest of Fontainebleau was originally called the *Forêt de Bierre*, from the name of a Danish warrior, Bierra, surnamed *Côte de Fer*, who in 845 encamped his army here after having committed frightful ravages. Its present name seems to have been derived from a spring of water, where the town now exists, which was found so delicious by thirsty huntsmen as to obtain for it the appellation of *Fontaine Belle Eau*. The epoch of the foundation of a royal residence here is very uncertain. Some writers attribute it to King Robert in the 10th century, but it may be traced with certainty to the 12th, several acts having been promulgated here by Louis VII. Philippe Auguste also resided at Fontainebleau. Philippe le Bel was born and died at Fontainebleau, and his tomb is in the small church of the adjoining hamlet of Avon. Louis IX., who called Fontainebleau his *chers deserts*, frequently hunted in the forest, founded an hospital, and erected the *Chapelle de la Sainte Trinité*. It was not however till the 16th century that the present château was commenced by Francis I., and became the favourite residence of that monarch and his immediate successors. In it have taken place many of the most remarkable events of French history. Here, in 1539, Francis received and fêted Charles V. of Germany on his visit to France. In 1602 the Marechal de Biron was arrested here, by order of Henry IV. on a charge of high treason, and afterwards beheaded in the Bastille. In 1650 the Marquis de Monaldeschi, the secretary and favourite of Queen Christine, was assassinated here by her or-

ders. In 1685 Louis XIV. signed the revocation of the Edict of Nantes, and in the following year the great Condé died here, as did also in 1765 the Dauphin, only son of Louis XV., father of Louis XVI., Louis XVIII., and Charles X. The court having been transferred by Louis XIV. to Versailles, Fontainebleau became neglected, and at the Revolution it was stripped of all its valuable furniture and decorations, and fell into thorough decay. During the reign of Napoleon, however, it was partially restored, and became once more the theatre of events. In 1808, Charles IV. king of Spain, dethroned by Bonaparte, was detained a prisoner here during 24 days. In 1809 was pronounced here the declaration of divorce between the Emperor and Josephine, and three years later Pope Pius VII. resided here in captivity for 18 months. Here Napoleon himself, in 1814, signed his abdication, and took leave of the imperial eagles. Nothing remarkable took place here during the Restoration, Louis XVIII. and his family having taken little interest in Fontainebleau. But in 1831, Louis Philippe commenced its complete restoration, and the works proceeded with great activity, and at considerable cost; all the first artists of France have been employed in decorating it; the most scrupulous attention has been paid to the restoration of everything to its original style: the furniture has been carefully selected, and the effect of the palace is the most splendid that can be conceived. The latest events that have taken place at Fontainebleau were the marriage of the late Duke of Orleans, the reception of Queen Maria Christina of Spain, and the attempt to assassinate his Majesty in the forest. As its distance from Paris—forty miles—might deter many from visiting it, we refer them to the *Preface*, for the means of going and returning in the same day, as we earnestly advise them not to leave France without doing so. The visitor will have full time to visit the château and its admirably laid out park, and take refreshments. The palace and gardens are open to visitors every day of the week. To visit the scenery of the forest will require at least one day more. For this purpose vehicles are always to be had in the town. (1) This however is the less needful, as the road from Paris passes through a portion of the forest, and gives the visitor at least some notion of its general appearance.

THE PALACE.—The principal entrance to the château is by the vast *Cour du Cheval Blanc*, so called from an equestrian statue in plaster once placed here. There are four courts; viz. the *Cour de la Fontaine*, the fountain in which is surmounted

(1) At Naigeon's, saddler, 49, rue de France; and at Bernard's, also a saddler, 59, rue de France.

by a fine statue of Ulysses, by Petitot; the *Cour Ovale*, or *Donjon*, formerly the keep or prison of the château; the *Cour des Princes*, so called from its apartments having been assigned to the Prince de Condé and the Duc de Bourbon; and that *des Cuisines*, or *de Henry IV.*, who added considerably to the works of his predecessors, and took much pleasure in adorning the château. The *Cour du Cheval Blanc* was constructed after the plans of the architect Serlio, and was once divided into four separate portions, for jousts and tournaments. The fine railing separating it from the Place de Furan was erected by Napoleon. The frontage of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumôniers*, or *de l'Horloge*; 2, the *Pavillon des Armes*; 3, the middle pavilion, called *des Peintures*, and ornamented with a bust of Francis I., lately placed there by order of Louis Philippe; 4, the *Gros Pavillon*; 5, the *Pavillon des Poëles*, so named from German stoves erected there in the time of Francis I. In the centre is a double flight of steps known as the *Escalier en fer à cheval* (so called from being in the form of a horse-shoe,) constructed by Lemercier in the time of Louis XIII., and a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 20th of April, 1814; and where, eleven months after, he passed in review the troops he was about to lead to Paris. Our limits will not allow us to enter into much detail as to the interior; it would take a large volume to describe all. We shall take the route usually shown by the guides, which is that by the *Aile Neuve*, or *de Louis XV.*, in the court of the *Cheval Blanc*. The first range of rooms are eight in number, occupied in Napoleon's time by his sister the Princess Borghese, but now redecorated most splendidly for the Duchess de Nemours. Immediately underneath is a corresponding apartment of seven rooms, once occupied by the mother of Napoleon. Close by is the *Galerie des Fresques*, so called from its paintings; the panels are decorated with 88 plates of Sèvres porcelain, representing the principal French monuments, and objects relating to the history of Fontainebleau. Hence a corridor leads to the *Appartements de la Duchesse d'Orléans*, consisting of 10 rooms, decorated with curious tapestry and pictures. In a small room will be seen a cabinet in porcelain, representing the arrival and reception of the Duchess, and the various ceremonies of her marriage with the late Duke. The first *Salon* was occupied as an oratory by Pope Pius during his captivity; the adjoining one, the *Chambre d'Anne d'Autriche*, is of great richness. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. Towards the *Cour du Cheval Blanc*, and

over the vaulted passage conducting to the *Cour de la Fontaine*, runs a gallery, formed by his present Majesty, ornamented in part with the fresco remains of the *Galerie de Diane*, by Ambrose Dubois. The *Salle du Billard* is a splendid room. In the ante-chamber there is a fine ceiling. We have now arrived at the top of the Horse-shoe staircase; in the room serving as a vestibule, the visitor will remark six doors of beautifully-carved wood, three of them ancient and three modern; in the latter the old style is carefully and successfully imitated. They severally lead, 1, into the *Galerie des Fresques*; 2, into the apartment of the Duchess of Orleans; 3, into the *Galerie de François I.*; 4, to the staircase of the chapel; 5, into the *Chapelle de la Sainte Trinité*; 6, to the Horse-shoe staircase. The chapel was constructed by Francis I. on the site of a previous one, erected by St. Louis; a fragment of the original building still remains, an old arcade of the Doric order, at the bottom of the nave. The chapel is 130 feet long and 26 broad, not including the side chapels. The paintings on the pendentives of the vaulting were by Frémient. The altar is of the age of Louis XIII., and is very richly adorned; the four angels in bronze, also the statues of St. Louis and Charlemagne, were by Germain Pilon. The Descent from the Cross was painted by Jean Dubois. The marriages of Louis XV. and of the late Duke of Orleans were celebrated in this chapel. The *Galerie de François I.* will be next entered. This gallery has been adorned with much gilding, painting, and carving, by the Italians Rosso and Primaticcio; the allegorical subjects, in twelve compartments, are by the latter. At one end is a marble statue of Francis I., and at the other is his portrait by Jean de Boullongne. This gallery is now in process of restoration. The new staircase at the left side of this gallery was added by the present King; its wood-work is imitated from that of the Horse-shoe staircase. The *Appartements du Roi* are entered at the landing-place of the chapel by a staircase. They were those occupied by Napoleon, who here signed his abdication, April 5, 1814. The visitor will be shown a *fac-simile* of that memorable document, with the little table on which it was written, and which has been lately covered with a glass case, small pieces having been chipped off by the curious. His bedroom remains nearly as he left it. The *Salon de Famille*, formerly the *Salle du Conseil*, is the next: the ceiling is allegorically painted by Boucher. The projection towards the garden was added under Louis XVI. The visitor is now ushered into the *Salle du Trône*, formerly the *Grande Chambre du Roi*. Begun by Charles IX., this splendid room was adorned by Louis XIII. and Louis XIV. The throne and its draperies were added by Napoleon. The

portrait of Louis XIII. is by J. B. Champagne. Adjoining is the *Appartement de la Reine*, and *Boudoir Turc*, the window fastenings of which were made by Louis XVI., who, it is known, devoted much of his leisure to making locks. In the middle of the flooring, which is beautifully inlaid, is the cipher of the unfortunate Marie Antoinette. Next is the *Chambre de la Reine*, successively occupied by Marie de Médicis, Marie-Thérèse, Marie-Antoinette, by the empress Marie-Louise, and now by Marie-Amélie, Queen of the French. The ceiling is fine, and the ornaments generally very rich. Next to it is the *Salon de Musique*, with a fine table of Sèvres porcelain. Adjoining it is another saloon, of simple elegance. Eight steps lead to the *Galerie de Diane*, constructed by Henry IV.; it was partially restored by Napoleon, and completed by Louis XVIII. The ceilings were painted by Messrs. Blondel and Abel de Pujol. Four columns at the end divide it from a recess named the *Salon de Diane*, in which stands a fine porcelain vase. We now arrive at the *Appartements de Réception*, the first of which is the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, so called from its hangings of old Flanders tapestry. A piece of modern fabric, from the Gobelins, after a well-known picture by Gros, at the Louvre, is seen over the mantel-piece. The ceiling of this room has recently been executed, and is of inlaid work. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its Gobelin tapestry, representing events in French history. The *Salon Ovale*, or *Salle de Louis XIII.*, looks upon the *Cour Ovale*. This apartment, lately restored, contains the portrait of Louis XIII., who was born in it; it is also adorned with landscapes, etc., by Paul Brill, and paintings by Ambrose Dubois. The oldest part of the château is the *Chambre de St. Louis*, once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reign of Francis I. and the present. It contains a high relief of Henry IV. on horseback, the work of Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around the chamber; the splendid ceiling was ordered by his present Majesty. Passing through the ancient *Salle du Buffet*, we arrive at the *Salle des Gardes*, constructed in the reign of Louis XIII. It contains portraits, in panels, of the kings and queens of France, from Francis I. downwards, and a fine white marble mantel-piece, resting on two statues of Strength and Peace, by Francarville, and on it a bust of Henry IV. Adjoining is the *Salle de Spectacle*, a very plain building with a modern ceiling, representing Louis XV. crowned by the Arts, executed by

order of King Louis Philippe. It was turned into a theatre by the former king to please his mistress, Mme. de Pompadour. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier du Roi*. Its frescos, by Rosso, have been restored by Abel de Pujol. By the *Escalier du Roi* we enter the *Appartement de Madame de Maintenon*, assigned to that lady by Louis XIV. It consisted of five rooms, which have lately been arranged and furnished in the style in which they were occupied by that remarkable personage; they are small and irregular. In one of them, the *Grand Cabinet*, Louis XIV. accepted from the Spanish Deputies, in 1700, the offer of the crown of Spain for his grandson, an event which led to the War of the Succession. It was in this room also that he signed the Revocation of the Edict of Nantes. Next comes the most imposing room of the whole château; it is the *Galerie de Henri II.*, or *Salle du Bal*, constructed by that king to please his mistress, Diana of Poitiers. It has been recently fitted up with the most luxurious splendour; in it the marriage of the late lamented Duke of Orleans took place in 1837. The highly ornamented chimney-piece was the work of the sculptor Rondelet. On leaving this gallery, the visitor arrives at the *Bibliothèque*, once the *Chapelle Haute*, a fine specimen of the talent of Serlio, its architect, who planned it by order of Francis I. In 1807 it became a library, and is shown only to visitors with special tickets. Its music-gallery was built by order of Henry II., who also had the ceiling painted, and his cypher interlaced with that of Diana of Poitiers may still be seen, surrounded by the decorations appertaining to its original sacred destination. The *Pavillon des Dauphins* terminates the upper story. We now descend to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by Louis VII., and consecrated by Thomas à Becket, in 1169, during his absence from England on account of his contest with Henry II., a circumstance not a little interesting to an Englishman. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose much-lamented and talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. performed mass in the château during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie des Colonnes*, or *Salle à Manger du Roi*, corresponding in dimensions with the *Galerie de Henri II.* above. It serves as the waiting-room on levee days; at other times as the private royal dining-room. Here the Duchess of Orleans was married in 1837, according to the rites of the

Protestant church, the ceremony mentioned above having been only the civil part of the contract. The doors are richly decorated. The *Porte Dorée* serves to communicate with the *Cour Ovale* and the corridor *De Maintenon*: it was built by order of Francis I., and the latter was richly gilt and painted by Rosso and Primaticcio; the gilding and colours had almost faded away when renewed in 1835 by M. Picot. By this passage Charles V. made his entry to the château in 1539; and through it fled the Duchess d'Étampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. Passing through an antechamber lately adorned with old wood carvings taken from the *Galerie de Henri II.*, the visitor arrives at the *Vestibule de St. Louis*, in the oldest part of the château, recently restored and decorated during the present reign. It contains statues of Louis VII., St. Louis, Philip Augustus, Philip le Bel, Francis II., and Henry IV., all of whom built or adorned portions of the château. The *Petits Appartements* consist of 12 rooms, in one of which may be seen a picture representing the tragical end of the unfortunate Monaldeschi, and under the window this inscription:

C'est près de cette fenêtre que Monaldeschi fut tué, par ordre de Christine, reine de Suède, le 10 Novembre 1657.

The Princess Clementine, now Duchess of Saxe-Coburg-Gotha, had an apartment here, of great beauty, formerly occupied by the Empress Maria Louisa, whose bed still remains. The emperor himself also occupied an apartment here, and had a private staircase leading to a library above; this library has been preserved intact, as well as his study adjoining. The entire now forms the suite of his Majesty's august sister, Madame Adelaide, and is not shown to visitors without a special permission. Thence, by the vestibule of the *Chapelle de la Sainte Trinité*, the visitor, having finished the entire tour of the interior, returns to the *Cour du Cheval Blanc*.

THE PARK AND GARDENS.—The *Jardin Anglais*, or, as it is more rightly termed, *Pittoresque*, extends along the front of the château, from the *Aile Neuve*, or *de Louis XV.*, which forms one of the sides of the *Cour du Cheval Blanc*. From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening. Another garden, the *Jardin du Roi*, or *jardin particulier*, faces the royal apartments. *L'Étang*, or great pond, is a fine piece of water, of triangular shape, about 1000 feet long on two of its sides, and 700 feet

on the other, and is entirely lined with sandstone, in which may be seen a vast number of enormous carp, many of them of great age. In the middle is a handsome octagon pavilion, vulgarly called the *Cabinet du Roi*, originally constructed there by Francis I. The park is large and beautiful; it is traversed in its whole extent by a magnificent canal, 4000 feet long and 130 broad, which is fed by streams falling over artificial cascades. Here let the visitor enquire for the *Treille du Roi*, a magnificent trained vine, extending over a space of more than 5000 feet, and bearing grapes of a superior quality, called *chasselas*. Fontainebleau is famed for its grapes: the superior sorts were first introduced here by Francis I. The only buildings in the park are, the house of the chief gardener, and, to the south, the large building now used as the king's stables, but formerly the *Héronières*, from the falcons kept there for flying at the heron, etc.

The FOREST of Fontainebleau is twelve leagues in circuit, and contains nearly 35,000 acres. Perhaps no forest presents such a variety of picturesque views; rocks, ravines, valleys, plains,—all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following, in the order usually taken by the guides:—1, *Mont Ussy*, and the *Nid de l'Aigle*; 2, the valley of *La Solle*, and *Rocher des Deux Sœurs*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 3, *la Gorge et Vallon d'Aprémont*, containing some of the most picturesque scenery in the forest, some very fine old trees, and the *Caverne des Brigands*, dug out about a century ago by a robber named Thissier and his band, who were the terror of the environs; 4, the *Hermilage of Franchard*, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery founded by Philippe Auguste. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, and no doubt the “holy friars” gave no discouragement to the faith in the remedial powers of the “tears” of the “Weeping Rock.” Its superstitious associations have long since vanished; the monastery was suppressed by Louis XIV. on account of the monks having been from time to time murdered by bands of robbers, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a

fair on Whit-Tuesday. 5, *la Gorge du Houx*; leading to, 6, *le Mont Aigu*, and returning by the *Faisanderie* to Fontainebleau. There are also the *Rocher d'Avon*, near the route de Fontainebleau, the *Gorge aux Loups*, the *Long Rocher*, overlooking the village of Montigny, and the *Mare aux Évées*, a picturesque spot on the Melun road, which are too scattered and remote to come within the above itinerary, but which will be found interesting to the visitor. The limits of this notice will not allow us to enter into further details of the attractions of the forest of Fontainebleau; we shall merely intimate our opinion that those who neglect visiting and exploring it, having the opportunity, will have much cause for regret. It abounds in stags, deer, etc., and has ever been a favourite rendezvous for hunting. In the spring and autumn it is much frequented by artists, as it abounds in beautiful landscape studies. No forest in France possesses finer trees, or a greater variety of indigenous plants and grasses.

Fontainebleau contains two manufactories, one of earthenware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm; two fine barracks, an hôtel de ville, a college, a theatre, and public baths. Nearly all the paving-stones used in the streets of Paris are brought from Fontainebleau.

GRENELLE—is a rapidly-increasing suburb of Paris, on the left bank of the Seine, between that river, Issy, and Vaugirard. A church, theatre, and many good houses, have been built here within a few years. A *gare* for boats has been formed below the village, and a suspension-bridge erected over the Seine.

MAISONS LAFFITTE—4 leagues from Paris, agreeably situated on the Seine, with picturesque views. The château, a chef-d'œuvre of Mansard, once belonged to the Duchesse de Montebello, and now to the heirs of the late M. Laffite. From the recent erection of a great number of villas, it is a charming summer retreat.

MALMAISON—3 $\frac{1}{2}$ leagues west of Paris, near the Paris and St. Germain railroad, was the favourite residence of Napoleon and the Empress Joséphine. The latter died here on the 29th May 1814, and was buried in the small and ancient church of Rueil (see p. 498). The park and extensive gardens in which Joséphine took so much delight are nearly destroyed. The château still exists, but the Queen Dowager of Spain, to whom Malmaison now belongs, has strictly forbidden all visits. By her orders a chapel in the style of the *Sainte Chapelle* is to be erected here. A small pavilion to the left, near the porter's lodge, almost surrounded by lime trees, was the private cabi-

net of the Emperor, where he meditated and planned some of his greatest campaigns.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed at the Revolution. The aqueduct, 70 feet high, which stands on the hill, 300 feet above the Seine, was furnished with water by a cumbrous engine in wood, once considered a curiosity; it is now supplied by a steam-engine on the river; and the pipes are carried up the hill between a double row of trees. The view from the aqueduct is very fine. The pavilion on the brow of the hill, called Maisons, was built for the celebrated Madame Dubarry.

MEUDON—2 leagues south-west of Paris, is remarkable for the château and park purchased of the widow of the Marquis de Louvois, by Louis XIV. The château stands on an eminence, commanding an extensive prospect. There were formerly two châteaux here; one in advance of the present château on the great terrace. The approach is through a grand avenue, at the end of which is a magnificent terrace 450 yards in length, and 180 in breadth, erected in 1660, by Henri de Guise. The palace consists of a central pedimented pile with two wings of the same height, flanked with pavilions. The keystones of the windows and portals bear sculptured masks, bouquets, etc. During the Revolution, this place was used for artillery experiments. In 1795, one of the châteaux being nearly destroyed by a fire, Bonaparte ordered it to be taken down, the gardens to be replanted, and the smaller one to be repaired. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; it was afterwards used by the Duc de Bordeaux, and in 1831 was furnished throughout for the late Duke of Orleans. The palace is entered by a Doric vestibule, adorned with statues, three of which are marble; the group of Love and Psyche is a chef-d'œuvre. The Queen's apartments are first visited; they terminate in a gallery containing several beautiful paintings of Teniers, and a copy in bronze of the Boy with the Butterfly, by Chodet. The King's apartments are entered by the same gallery, and contain many superb paintings, among which the Neapolitan girls, by Schnetz, and the Death of Lesueur, by Vergnaud, will attract attention. The furniture is handsome; Lyons silk and Gobelins tapestry form the principal decoration. From the windows of the château, or indeed from any of the terraces, splendid views of Paris are to be enjoyed; the finest is that of the valley of the Seine, with Paris in the distance. To view the château application must be made by letter to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme. The gardens were laid out by Le Nôtre; they have lately been completely

re-arranged, and the visitor should not quit Meudon without seeing them. The famous Rabelais was rector of this village. The wood of Meudon is extensive, and much frequented in the summer by the Parisians. Meudon is renowned for the stud formed here by the Duke de Guiche (now Duke de Grammont), under the reign of Charles X. It is now the property of his Majesty, and is placed under the direction of the Count de Cambis, to whom, at No. 6, rue Montaigne, application must be made for tickets to view the stud, which are granted with courtesy. The studhouses, paddocks, etc., lie at the upper end of the village, under the château. Horses bred here are sent to be trained at Chantilly. On returning by the grand avenue, the visitor will notice four immense stones (besides smaller ones) just discovered on the spot, bearing undoubted marks of Druidical origin. On one of them the outline of a horse's head is roughly sculptured, and still discernible. It is intended to place these singular relics near the entrance to the château.—The Versailles railroad (left bank) passes just at the extremity of the avenue, a few steps to the right of which the stranger will see a triangular Gothic chapel, with spires at the angles, in commemoration of the dreadful railway accident which took place on that spot on May 8, 1842. The central spire bears a statue of *Notre Dame des Flammes*, after whom it is named, as an allusion to the unfortunate beings burnt in the carriages, from which escape was impossible.

MONT CALVAIRE (also called Mont Valérien).—This hill, a conical isolated mount, two and a half leagues from Paris, is 558 French feet above the Seine. It derives its name from a chapel consecrated there in 1633. From that time it was respected as a place of religious devotion: several hermits inhabited its caverns, and pilgrimages used to be made to it. At the Revolution the custom ceased; but at the Restoration pilgrimages again came into vogue. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris. There is a cemetery on the eastern side, which will probably be altogether removed. Mme. de Genlis was buried in it.

MONTMARTRE—derives its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. This village is remarkable for its numerous windmills and *guinguettes*, the latter of which are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the church tower is a telegraph which corresponds with Brest, Bordeaux, and Spain. The quarries of Montmartre are famous for their gypsum, or, as it is more commonly called,

plaster of Paris. In consequence of their insecure state, the working of them has ceased, and orders have been given for their consolidation. The geological structure of this hill is highly interesting. Near the summit of the hill, 300 feet above the river, is a newly-erected reservoir supplied from the Seine by a steam-engine at St. Ouen.

MONTMORENCY—a small town, four and a half leagues north of Paris, delightfully situated on a hill, and commanding a fine view of the valley of Montmorency, one of the most picturesque spots in France. The house called the *Hermitage* was once inhabited by Jean Jacques Rousseau. It afterwards became the property of the composer Gretry, who died there in 1813; but has since been much altered and spoiled. The church is a beautiful building of the 15th century, and is situated on the slope of the hill. The forest of Montmorency is extensive and highly picturesque, and a ride by the Hermitage to Écouen, or by Andilly to the *Rendez-vous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. Horses and asses are to be found in the market-place, at moderate prices. The country round is celebrated for its cherries.

MORTEFONTAINE—9 leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a château there in 1770. It subsequently became the property and favourite residence of Joseph Bonaparte, and afterwards belonged to the Prince de Condé. Mortefontaine abounds with rocks, trees, and water, grouped in most picturesque style, and with its gardens, ornamented with fountains, bridges, pavilions, and other works of art, is well worthy of a visit.

NANTERRE.—This village, two and a half leagues west of Paris, was the birth-place of Ste. Geneviève, patron saint of Paris, in the 5th century. A pilgrimage in honour of that saint is held here every year. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes. The St. Germain railroad has a station here, and two of the 200 power fixed steam-engines for the atmospheric railway stand at the junction of this and the common railway.

NEUILLY.—This village, delightfully situated at half a league from the Barrière de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present one, built by Perronnet, is 750 feet long, and is composed of 5 arches, each 120 feet in breadth, and 30 in height. The distinguishing feature of Neuilly is—

THE SUMMER PALACE of his Majesty Louis Philippe, situated in a beautiful and highly-cultivated park of upwards of 100 acres. The building is laid out in the Italian style, consisting of only one story, and, though small in comparison with other royal châteaux, having been the favourite residence of the King when Duke of Orleans, presents in the apartments, grounds, and all its arrangements, that happy union of unostentatious magnificence with comfort and convenience, so rarely found in the habitations of princes. The disposition of the various apartments provides equally for the enjoyment of domestic privacy, or for the reception of crowds of guests. The grand saloon is a noble apartment, and the adjoining rooms appropriated to the use of their Majesties are splendid in the extreme. The bed in the royal chamber exhibits a trait of the King's character, and of the unforgotten vicissitudes of his early life, worth noticing—it is composed of boards and a single horse-hair mattress. The Queen's dressing cabinet, which is contiguous, is one of the plainest, but at the same time the most interesting, rooms in the palace, its only ornaments being the various prizes gained by the princes, her children, from their first entrance into their colleges. These are all neatly framed, and, encircled with branches of laurel, form the sole decorations of the walls. The flooring of the royal apartments is composed of the most beautiful wood, and the furniture, of the richest description, is devoid of everything like ostentatious display. A suite of apartments, near those of their Majesties, is appropriated to the King and Queen of the Belgians, who generally reside here during their frequent visits. These apartments contain a small collection of pictures of the modern French school. The library shelves are richly stored with the best authors—French, English, and Italian; among whom Shakspeare and Milton hold a distinguished place. It will also please the English admirer of his country's parliamentary eloquence, to observe that the speeches of the immortal Burke, with those of Fox, Grattan, and Canning, are conspicuous among the volumes of this well-chosen collection. The grounds are laid out in the English style, and are in all respects worthy of the château. In the park is a monument marking the spot where a cannon-ball, fired from the Bois de Boulogne, fell at the feet of King Louis Philippe, then Duke of Orleans; and on the same spot the crown of France was offered to him a few days subsequently by a deputation after the events of July 1830. For permission to see this palace, which is only granted when the Royal Family are not resident, application must be made by letter, post paid, to *M. l'Administrateur du Domaine privé du Roi, No. 216, rue St. Honoré.*

PASSY—from its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive, is much frequented; it possesses several pleasant houses with large gardens. There is a spring here, strongly impregnated with iron, which rises in a garden, with fine walks and terraces, and is worth a visit. The celebrated Franklin resided at Passy in 1788, and a street and a barrier leading to it are called by his name. Here also died the famous Abbé Raynal, in 1796, after having resided in the village several years; in 1803, Piccini, the rival of Gluck; and in 1834 Bellini, a composer of first-rate promise.

PECQ—a village 4 leagues from Paris, on the side of a hill, under the terrace of St. Germain. Since it became the station of the railroad, it has extended to the other side of the Seine. At present however, on account of the opening of the atmospheric railway, leading to the summit of the St. Germain terrace, this station has been abandoned.

POISSY—at one of the extremities of the forest of St. Germain, on the Seine, six leagues west of the capital, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis, who was born at Poissy, inhabited the château, built the bridge, and established the cattle-market, still held there for the supply of Paris, every Thursday. Once a-year on the Thursday but one before Shrove Tuesday a grand meeting or fair takes place for the show of cattle and sheep, at which medals of encouragement and other prizes are given. Philip le Hardi, son of St. Louis, erected at Poissy, in 1304, a handsome church in honour of his father, and in one of its chapels, the font in which St. Louis is said to have been baptized is preserved. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a *Maison Centrale de Détention*, for persons condemned to confinement for any term of years.

PONT DE ST. MAUR—so called from a bridge over the Marne which existed here in the 12th century. There is a curious tunnel here cut through the rock for shortening the navigation of the Marne; it is 300 feet wide, the same in height, and is worth visiting. This village is at the south-east extremity of the Bois de Vincennes.

PRÉ ST. GERVAIS—owes its name to a meadow (*pré*), and a chapel dedicated to St. Gervais. This spot is almost entirely covered with small country-houses and *guinguettes*. Its situation is favourable for pleasure excursions; the proximity of the wood of Romainville is also an inducement to the admirers of rural scenery. It is a mile north-east of Paris.

RAINCY—4 leagues from Paris, near Livry, is a château

which formerly belonged to the Sanguins of Livry, but was ceded in 1750 to the Duke of Orleans, who spared no expense to render it a princely residence. During the Revolution it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands of Napoleon; it returned to the Orleans family on the Restoration. The grounds are laid out in the English style, and the château has been much improved by Louis Philippe. The château de Montfermeil, of the time of Louis XIII., has lately been annexed to the estate of Raincy.

RAMBOUILLET—is a small town, on the road to Chartres, 12 leagues south-west of Paris, with a royal château, situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with rows of lofty trees, opening on a lawn, in the centre of which is the château, a vast structure of brick, flanked with towers. Francis I. died in this palace on 21st March 1547; Louis XIV. held his court in it for some years; with Louis XV. and Louis XVI. it was a favourite residence; and Charles X. frequently visited it for hunting. The grand saloon is immense, with a white marble floor, and two rows of Corinthian marble columns. The apartments, handsomely furnished, contain numerous pictures of value. In one of the turrets is shown the apartment in which Francis I. slept and held his levee; it is still in the same condition as in his time. This palace has become celebrated for the abdication of Charles X., and for the advance of the Parisians on it in 1830. The stables are capable of containing 500 horses. The extensive gardens were laid out by Le Nôtre. The parks contain 3,000 acres, surrounded by a forest of 30,000 acres.

RUEIL.—This town is situated at the distance of 3½ leagues from Paris, and about half a mile from the St. Germain railroad. The only remarkable building is the church, consisting of a nave and two aisles, ending in an apside. The style bears evident marks of the 13th century, though its general aspect denotes the 16th. The principal objects of interest are the monuments to the Empress Josephine and Queen Hortense. The first, executed by Cartellier, occupying the extremity of the right-hand aisle, consists of an arch surmounted by a pediment, and supported by four Ionic columns resting on a basement; the Empress is represented kneeling in the act of prayer on a smaller basement placed on the first. The whole is executed in white marble, and bears the initials J. B., and the inscription: *A Joséphine, Eugène et Hortense, 1825.* Opposite to this, in the left aisle, stands the monument to Queen Hortense, erected by Prince Louis Bonaparte, but lately a prisoner at Ham. It is composed of marbles of various colours, and consists of a basement ornamented with bas-reliefs, the

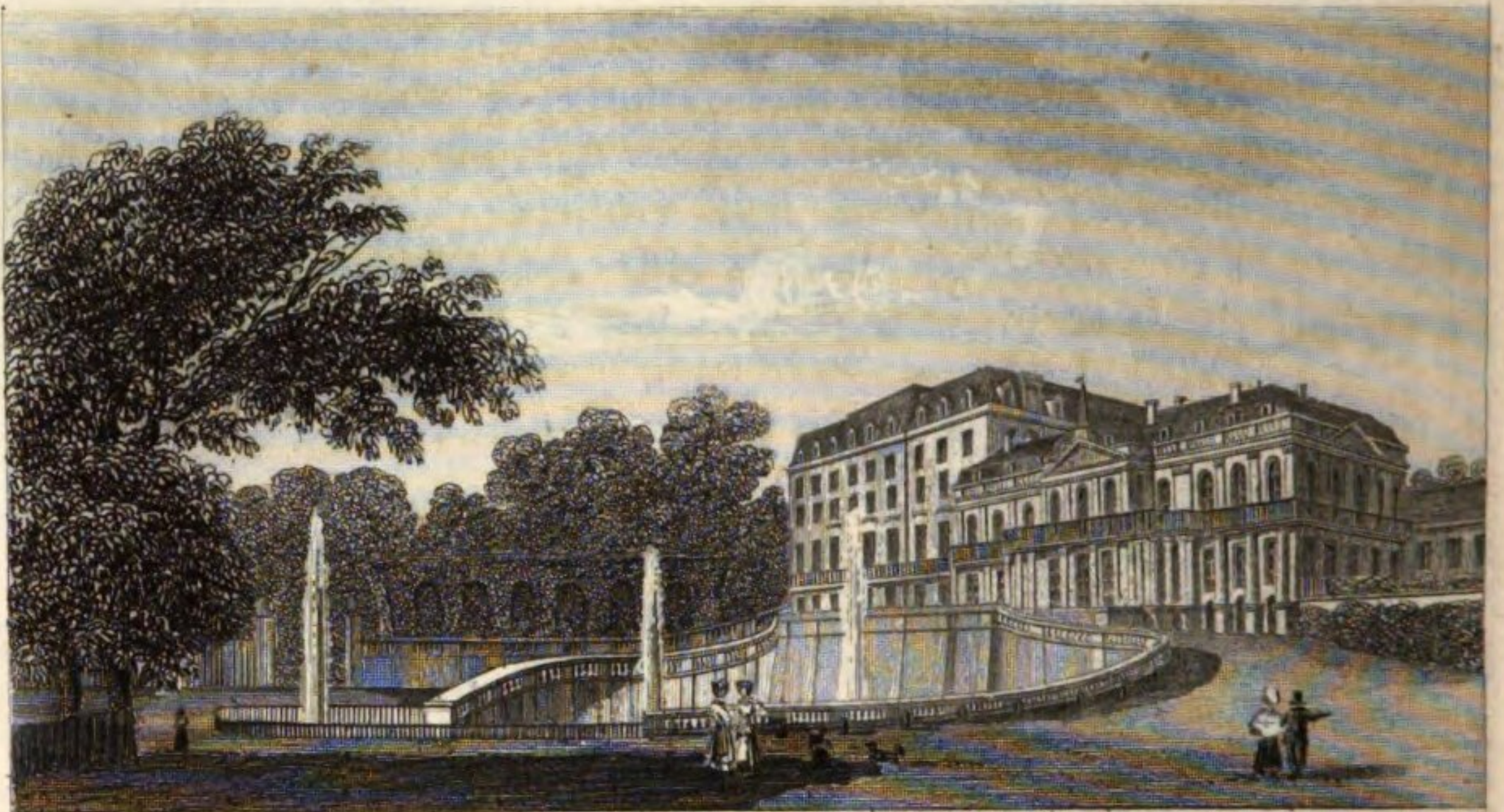
arms of the Queen, and the inscription: *A la Reine Hortense, le Prince Louis Bonaparte*. The Queen herself is represented kneeling upon the basement, as if in sorrowful meditation. Bartolini of Florence was the sculptor.

ROMAINVILLE—a village, one league and a half from Paris, affords one of the finest views in the environs of Paris. The Bois de Romainville is not very extensive, but its proximity to the capital causes it to be much frequented.

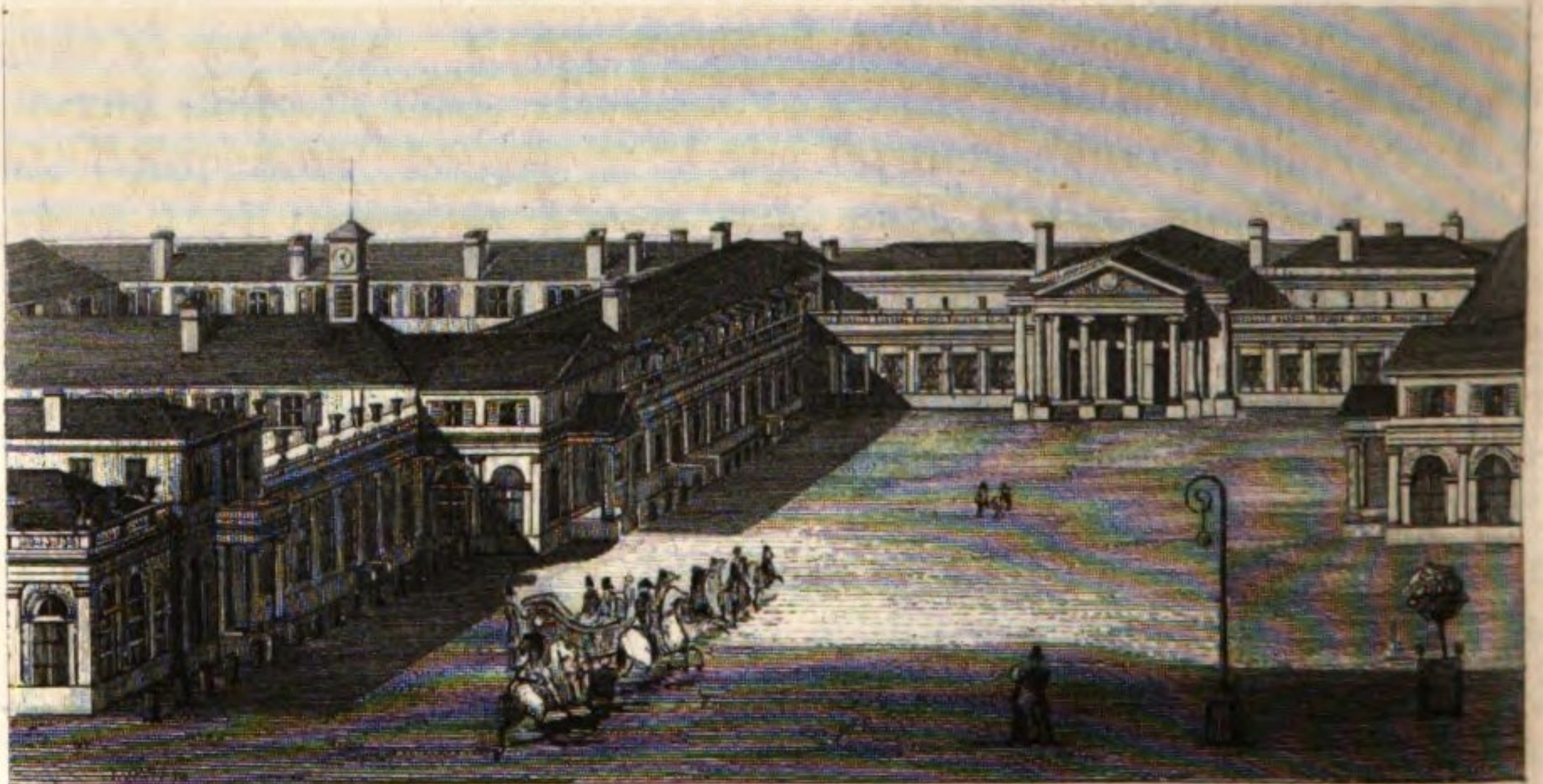
SCEAUX—is a large village, $2\frac{1}{4}$ leagues south of Paris, with 1800 inhabitants. Colbert erected here a magnificent château, with a park laid out by Le Nôtre. In 1700 this estate was purchased by the Duke du Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed to the Duke de Penthièvre. At the Revolution the château and park were sold, and the former demolished, but the mayor of Sceaux and some other persons bought the menagerie, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* given in it, which is much frequented. The church of St. John the Baptist is an old buttressed and pinnacled building, without pretensions to architectural beauty; it contains however some tolerable paintings, a fine bas-relief in white marble on the panel of the altar in the left aisle, and a white marble group of the Baptism of Christ on the high altar, by Tuby. On a grass plot adjoining the church, the place where Florian, the elegant writer, lies buried, is marked by a granite pillar bearing his bust. The *Mairie* is an elegant little building opposite to the church, and between the *Ménagerie* and the railway-station, which, with the railway, is now the most interesting object of the place. This railway was expressly constructed to try M. Arnoux's system of locomotives and carriages; the former having small oblique wheels pressing against the rails, besides the usual vertical ones, effectually provide against the train starting off the rails. The carriages are so constructed, that both the fore and hind wheels may turn freely under them; an iron pole connects every carriage with its neighbour, much like a hinge, allowing the train to take every possible curvature with the greatest ease, and at the same time preventing concussion, so that buffers are dispensed with. The railway is constructed with a gauge of 6 feet (Mr. Brunel's gauge being 7, and the narrowest admitted hitherto $3\frac{1}{2}$) and the sharpest curves have been purposely introduced to give the system a fair trial. The train describes at each terminus a curve of 82 feet radius; the smallest radius on the line is 98 feet, and the largest 279 feet, results hitherto deemed impossible. The total length of the railway is 6 miles and a half,

which are performed in 25 minutes, and might be performed in 10. The stations are Fontenay, Bourg la Reine, Bagneux, and Arcueil and Cachan together. The railway has but one track, but another will shortly be laid down, and the whole continued to Orsay. Visitors are strongly recommended to examine the advantages this system presents. The weekly cattle-market, called *Marché de Sceaux*, is held on the road at Bourg la Reine.

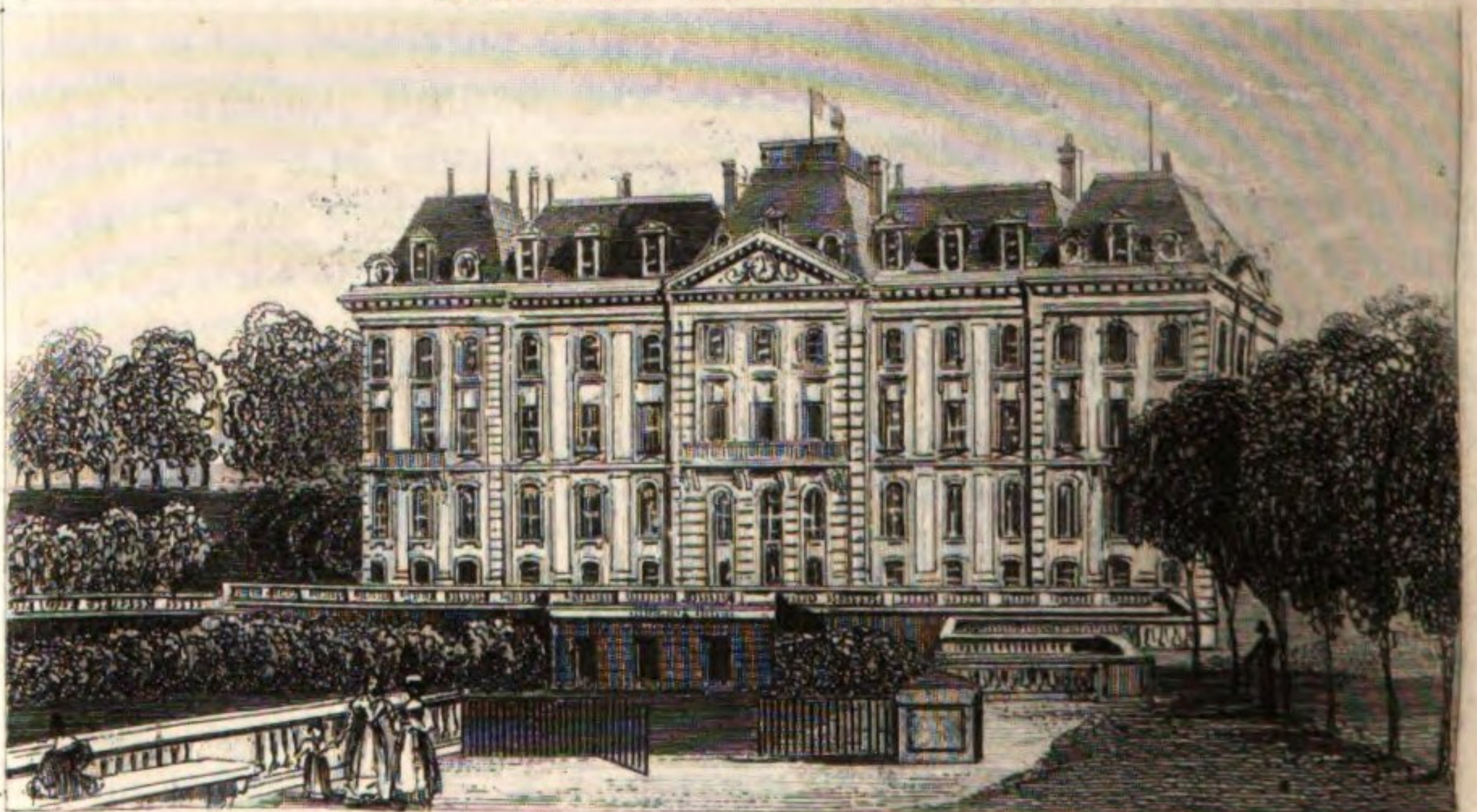
SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is one of the most ancient villages in the environs of the metropolis, being known to have existed in 560. It is celebrated for its magnificent royal manufactory of porcelain. This establishment was formed in the Château de Vincennes, in 1738, but in 1750, the farmers-general, having purchased the manufactory, resolved to transfer it to Sèvres, and to this effect erected a spacious edifice on the left side of the road. It was finished and the manufactory transferred there in 1755. Louis XV., at the solicitation of Madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres contains a museum, consisting of a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; with a collection of models of all the ornamental vases, services, figures, statues, etc., that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, forming a complete illustration of the history of the art, are arranged in cases in the following order:—1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware, with some delf-ware of the 15th century, the first that was glazed, being the original specimens of Bernard Palissy, the inventor of common glazing. 3. French earthenware, delf-ware, and stone-ware, dating from 1740. 4. An interesting representation of the fabrication of porcelain from the clay in its rude state to the finishing. This closet also contains a specimen of every defect to which porcelain is liable. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day. Porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. This case contains specimens relating to the colouring of porcelain, glass,



PALACE OF ST CLOUD.



PALACE OF NEUILLY.



PALACE OF NEUDON.

and of the subjects to which it is fitted. In addition to the establishment are numerous valuable collections of plates, consisting of travels, descriptions, &c., for the use of painters. The porcelain originally manufactured at Sevres was a composition of glass and earth, susceptible of combining by fusion. It was abandoned on account of its harmful effects on the health of the workmen. That now manufactured, called *porcelaine dure*, is composed of silica, from Limoges, alkali, sand, and nitre, and is vitrified in a state of fusion, clay is added. It is hardened by heat, and wood alone is used. The porcelain is obtained from Feldspath. The *Manufacture de Sevres* is not enriched. The workmanship of the royal porcelain of Sevres is much more highly finished than that of any other manufactory in France, notwithstanding the same quantity of labour, and the white porcelain is higher in price than that of any other manufactory, on account of the exquisite and delicate nature of the articles. The painters are of the first rank, and the number of workmen exceeds 180. The *Sevres* manufactory, for some covering its expenses, is maintained by the French Government. It is devoted in part to experiments in the manufacture of other manufactures, to which every facility is afforded. The show-rooms, which contain a vast assortment of rich and costly articles, with the exception of those reserved for the use of the Emperor, are open daily to strangers, except on Sundays and public holidays. The museum is seen on Tuesdays and Fridays, and a ticket is sold for the purpose of admission. To see the collection, a special permission must be obtained from the Emperor, or from M. Perognart, *Director of the Manufacture Royale de Sevres*.

A splendid stone bridge of 6 arches connects Sevres with the opposite bank of the Seine, which is here crossed into two branches by the canal of the *Sevres*. **SAINT CLOTH.**—This small town, situated on the Seine, 1 league west of Paris, was so called from St. Clodoald, a disciple of St. Denis, who, having escaped with his brothers from the persecution of their uncle Clotaire, retired here to a hermit's life. Being recognised after his flight, he fled to the place, Nevers, was offered a refuge, and was burnt by the English in 1562. It was burnt by the party of the Armagnacs in 1411. It was so called from Henry III. was assassinated by Jacques Clément, in 1589. In 1793, the consort of Charles I., of England, was brought to trial here the revolution of the 15th November (10th November, 1799), which placed Bonaparte at the head of



PALACE OF THE CONGRESS



PALACE OF THE REPUBLIC



PALACE OF THE PRESIDENT

and earthenware, and of the defects to which it is liable. In the library attached to the establishment are numerous valuable works, with plates, consisting of travels, descriptions, etc., for the use of painters. The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. It was abandoned on account of its hurtful effects on the health of the workmen. That now manufactured, called *porcelaine dure*, is formed of kaolin, from Limoges, alkali, sand, saltpetre, and nitre, to which, when in a state of fusion, clay is added. It requires great heat to be hardened, and wood alone is used. The enamel is obtained from feldspath. The *biscuit de Sèvres* is this substance not enamelled. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any other manufactory in France, notwithstanding the same substance is used; and the white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters are of the first merit, and the number of workmen exceeds 180. The Sèvres manufactory, far from covering its expenses, is maintained from the Civil List. It is devoted in part to experiments in the art, for the benefit of other manufacturers, to whom every information is liberally granted. The show-rooms, which contain a splendid assortment of rich and costly articles, with the prices annexed, are open daily to strangers, except on Sundays and festivals. The museum is seen on Tuesdays and Fridays, from 1 to 4, on presentation of a ticket obtained from *M. l'Intendant de la Liste Civile*, 9, Place Vendôme. To see the ateliers, a special permission must be obtained from the same, or from M. Brongniart, *Directeur de la Manufacture Royale de Porcelaine, à Sèvres*.

A splendid stone bridge of 9 arches connects Sèvres with Billancourt, on the opposite bank of the Seine, which is here divided into two branches by the almost uninhabited Ile Séguin.

SAINT CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; Henrietta, the consort of Charles I., of England, died here in 1670; and here the revolution of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of

the government of France, was effected. In 1815 the capitulation of Paris was signed at this palace; and here also, in 1830, Charles X. was informed of the outbreak of the last revolution. The town lies on the steep side of a hill, and from the railroad now made to it, and the steamers on the Seine (See p. 7), has become a place of daily increasing resort. There are several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE was originally built in 1572, by Jerome de Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was renowned for the extent and beauty of its gardens. Louis XIV. purchased the château in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense in improving and adorning it. The repairs and additions were executed under the direction of Lepaute, Girard, and Mansard. Le Nôtre was charged to lay out the park, which is considered to be his chef-d'œuvre. This magnificent seat of the Dukes of Orleans continued in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. Napoleon always had a marked predilection for the château of St. Cloud, which had been the theatre of his first elevation. It was in the *Salle de l'Orangerie*, that the events of the 18th Brumaire took place, and subsequently in this palace he transacted the affairs of the empire more frequently than at Paris. It consists of a court with three piles of buildings, and other wings irregularly connected with them. The principal front is 140 feet in length by 70 in height, and is adorned with several good pieces of sculpture. The columns that support the cornice of the central compartment are of the Corinthian order, and the general effect is graceful. Attached to the palace are large barracks, stables, etc.

Interior. The first suite of rooms consists of the *grands appartements*, to which the visitor arrives by the *grand vestibule*. Opposite the entrance is a fine marble statue of Mars in repose; to the left a staircase leads to various apartments, and to the right is a magnificent marble staircase with Ionic columns, leading to the upper vestibule, from which an equestrian statue of the King, by Scheffer, may be seen over the architrave of the entrance below. The ceiling of the staircase is pierced with a skylight, and the coes are richly gilt. The ceiling of the upper vestibule, painted by Claude Audran, represents History writing the Life of Philip of Orleans. The *Salon de Mars* is adorned with four Ionic pilasters, and four monolith columns; the walls are sculptured with trophies, and the ceil-

ing, by Mignard, represents, in various compartments, Olympus, Mars and Venus, the forges of Vulcan, Jealousy and Discord. Over the chimney-piece is the equestrian portrait of Louis XIV., by Van der Meulen. Next comes the *Galerie d'Apolon*, a vast saloon, where the *Conseil des Anciens* held their sitting on the 18th Brumaire. Here also Pius VII. baptised the nephew of Napoleon, eldest son of the King of Holland, in 1805, and the civil marriage of Napoleon with Marie Louise was celebrated in 1810. The ceiling, in Mignard's best style, represents subjects of the mythology of Apollo; his birth, that of Diana; Apollo, as God of Light, as chief of the Muses, the seasons, etc. The profusion of gilding which is displayed here, and the rich tone of colour that prevails throughout the apartment, give a striking idea of the magnificence of the epoch when it was first erected. The walls are covered with a great number of excellent cabinet pictures, comprising numerous Canalettis, and paintings by Mignard, Van Oels, Van Spaendonk, etc., with several by modern French artists. Here is also an extensive collection of cabinets in tortoiseshell and in buhl, with fine specimens of Sèvres porcelain, and several small pieces of statuary. The *Salon de Diane* joins the above gallery; the ceiling is richly painted by Mignard, with subjects relating to Diana. It contains two fine pictures, by Robert, of Ruins at Nismes and Orange; also Henry IV., by Franque; Louis XIII., by Badin; a portrait of the Regent Duke of Orleans, by Balthazar; and Louis Philippe (Égalité), by Boulanger. The *Chapelle* is entered by a door leading from this salon to the royal gallery, and is a plain building of Ionic and Doric design. The coves of the ceiling are painted in grisaille by Sauvage, in 12 compartments. The altar-piece, a bas-relief in white marble, by Lesueur, represents the Presentation in the Temple. Three balconies open into it from the *Galerie d'Orléans*. The visitor now returns to the *Salon de Mars*, and is introduced to the *Salon de Vénus*, now the billiard-room. The billiard-table is sumptuously inlaid with arabesques in gold and mother-of-pearl; the ceiling, by Lemoine, represents Juno borrowing Venus's girdle; the walls are hung with Gobelin's tapestry, containing five beautiful copies from the series of paintings executed by Rubens for Marie de Medicis, that now adorn the Gallery of the Louvre. They severally represent: the Duke of Anjou declared King of Spain (Philip V.); the Birth of Marie de Médicis; Henry IV. receiving her portrait; his Marriage with the same at Florence; her portrait as Bellona. Next is the *Salon de Famille*; the ceiling, by Antoine Coypel, represents the Triumph of Truth; on the walls is continued the series of tapestry, with the subjects: the marriage of Henry IV.

with Marie de Médicis at Lyons, two months after the preceding one; the Birth of Louis XIII. at Fontainebleau; Marie de Médicis invested by Henry IV. with the government of the kingdom; and her reconciliation with her son. In an adjoining room is the Library, a lofty room with a skylight, and two tiers of galleries; it contains 12,000 volumes. Returning to the *Salon de Famille*, the visitor is led to the *Salon de Mercure*, or *de Réception*, formerly the council-chamber under Napoleon; the ceiling is by Allaux, and represents Mercury and Pandora; the walls are hung with tapestry like the former ones, containing the following subjects: the Triumph of Truth; the Flight of Marie de Médicis from Blois; her Journey to Pont-de-Cé; the Conclusion of Peace; the Destiny of Marie de Médicis. Valuable furniture adorns all these apartments. The *Salon de l'Aurore*, with a ceiling representing Aurora, by Loir, closes this suite, and that of the *Petits Appartements* of the King commences. These were formerly inhabited by Marie Antoinette, and afterwards by Joséphine and Marie Louise. The *antichambre* is hung with several good paintings, among which is Valentine of Milan with Charles VI., by Triqueti. The *Salon des Aides de camp* contains the Arrest of Thomas More, by Mlle. Collins; the Interior of a chapel in the Église des Feuillants of Paris, now destroyed, by Daguerre, etc. Here also are two fine vases of Sèvres porcelain, and two tables with mosaics of different rare marbles. Next is the *Petit Salon*, with two colossal vases of black marble, with bas-relief incrustations of Sèvres porcelain on their pedestals. The *Salle du Conseil*, once the bedchamber of Marie Antoinette, and successively that of Joséphine and Marie Louise, contains some fine paintings, and two tables formed of slabs of beautiful petrified oak. A view of the park of the Château d'Eu, with Queen Victoria and Prince Albert walking, will be remarked. Next is the *Cabinet de Toilette*, with a hard sofa used occasionally by Louis Philippe as a bed. The *Cabinet de Travail* is simple; many a private personage has a more elegant one. An ingeniously contrived bath-room leads to the bedroom of the King and Queen; the King's mattress is stuffed with horsehair, conformably to his habits. The Queen's *Cabinet de Travail* follows; on the console between the windows are a bust of Leopold King of Belgium, and two vases of Sèvres porcelain, with the portraits of Louis Philippe and the late Duke of Orleans. In the *Salon de Réception de la Reine* is a fine painting of an African bivouac by Biard, and a rich porcelain table, a present from the Duchess of Kent to the Queen. A clock with 12 dials, marking the hours of as many capitals of Europe, is curious. Many good paintings by Granet, Hersent, etc., adorn the walls

of the *Petit Salon*, the *Salon d'Attente*, and the Antechamber, receiving access from a simple Doric staircase. In the vestibule below is a fine white marble statue of Minerva, by Vasse. The views from the windows of the Palace are delightful. The remaining apartments on the first story pertain to the Duchess of Orleans; the ground floor is occupied by Madame Adelaïde, and the second story by the Duke and Duchess of Nemours.

The PARC RÉSERVÉ begins at the château, and extends to the summit of the hill. It contains flower-gardens and plantations of trees, and is ornamented with pieces of water, and statues, by the most celebrated artists of the age of Louis XIV.

The GRAND PARC extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. The entrance is near the bridge; a wide avenue of chestnut-trees runs parallel to the river. To the right are plantations of chestnuts and limes, in the midst of which is the grand cascade. Beyond, separated from the park by a fossé lined with masonry, and extending as far as Sèvres, are some fine avenues of elms, some of them of extraordinary height. The entrance from Sèvres is between two Doric pavilions at the foot of the bridge. The park is beautifully diversified, presenting varieties of wood and water, patches of level sward, and picturesque acclivities of the most agreeable description. Several points on the higher parts of the grounds command glimpses of the surrounding scenery which no lover of pleasing landscape will pass without admiration. We advise the visitor who comes from Paris to St. Cloud by railway (*rive droite*), to take his seat on the *left* side of the carriage, by which he will occasionally obtain lovely prospects of the valley of the Seine and the adjacent country. The cascade of St. Cloud is divided into *la Haute Cascade* and *la Basse Cascade*: at the summit of the first is a group representing the Seine and Marne, each reposing on the urn from which water issues. Upon an elevated flight of steps are placed urns and tablets, from which water falls into basins situated one under the other, the last supplying by means of an aqueduct the lower cascade, which is separated from the upper by the *Allée du Tillet*. The *Basse Cascade* nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid descent of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth, along which are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more beautiful than its effect when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, in

front of a fine alley ; it rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5000 gallons per minute. By its side is a small stone fountain of remarkable elegance. The waters generally play every second Sunday in summer, and present a very beautiful sight (1). One of the finest spots in the park is that on which is built the *Lantern of Diogenes*, erected by Napoleon, a copy of the monument of Lysicrates at Athens. It is a tall square tower, crowned with a cupola, supported by six Corinthian fluted columns. From the summit a splendid view is obtained of Paris and the surrounding country. The château is visible when the King does not inhabit it. For tickets application must be made to *M. l'Intendant Général de la Liste Civile*, No. 9, Place Vendôme.

The church of St. Cloud, dedicated to that saint, lies on an eminence opposite to the Mairie. The front, like the rest of the church, is in an unfinished state ; but it contains two very fine paintings, one by Hesse, representing the Jews crowning Jesus with thorns ; the subject of the other is St. Cloud cutting off his hair before devoting himself to the cloister, by Durupt.

A stone bridge of fourteen arches connects St. Cloud with the opposite bank, and the town of Boulogne, a town of about 7,000 inhabitants, which gives its name to the well-known wood. (See page 476.) One of the arches is entirely of cast iron ribs ; the footpaths are sustained on one side by supplementary arches of cast iron, on the other by iron consoles.—St. Cloud, Sèvres, Bellevue, and Meudon may be seen in one day, as they are all close together. Strangers in summer may enjoy a delightful trip by the steam-boat to St. Cloud, then returning in the evening by either of the railroads.

The FÊTE of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude, particularly on Sunday. It is held in the park, and is well worth visiting.

ST. CYR—a village in the great park of Versailles, six leagues south-west of Paris, is celebrated for the *Maison de St. Cyr*, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. On the death of the king, Mme. de Maintenon retired to it, and died there in 1719. The plans were furnished by J. H. Mansard. In 1793, this institution was converted into a military hospital, and in 1806, Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 17 to 20, after a severe examination. The annual

(1) The day is regularly announced beforehand in *Galvani's Messenger*.

sum paid by each pupil is 1,000 fr., besides an allowance for wardrobe and equipments. This school forms officers for the infantry, cavalry, état-major, and marines. The pupils on leaving are named sub-lieutenants. The uniform is that of privates of infantry, and the discipline is very severe.

ST. DENIS—a town 6 miles north of Paris, containing about 9000 inhabitants, and on the Northern railway-line. Notwithstanding the short time (12 minutes) the trains take to perform the distance, this mode of conveyance is not perhaps the preferable one, if the distance within Paris, and that of the St. Denis station from the Abbey be taken into calculation. The *Jumelles Célérifères*, at 12, Faubourg St. Denis, will be found convenient and central, both for Paris and St. Denis. The railway-train starts from Paris at a quarter past 9 A. M. and regularly every hour after $\frac{1}{4}$ past 11. The common road consists of a beautiful avenue, planted with double rows of trees.

History.—This town owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building as it now stands was reconstructed by St. Louis and his successor, between 1250 and 1281. The kings and princes of France were interred here up to the breaking out of the Revolution; but in pursuance of a decree of the Convention, in 1793, their remains were disinterred, and thrown into two large trenches, opposite the northern porch. In 1795, the lead was stripped from the roof, and a decree passed to rase the building to the ground, but, happily for the arts, a resolution so Gothic was not carried into effect. The church, neglected for several years, was falling into ruins, when Napoleon gave orders, in 1806, that it should be repaired, and that the vault of the Bourbons should be restored as a place of sepulture for the princes of his own dynasty. The *oriflamme*, in ancient times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the Revolution; and the monuments of the kings were removed to the *Musée des Monuments Français*,

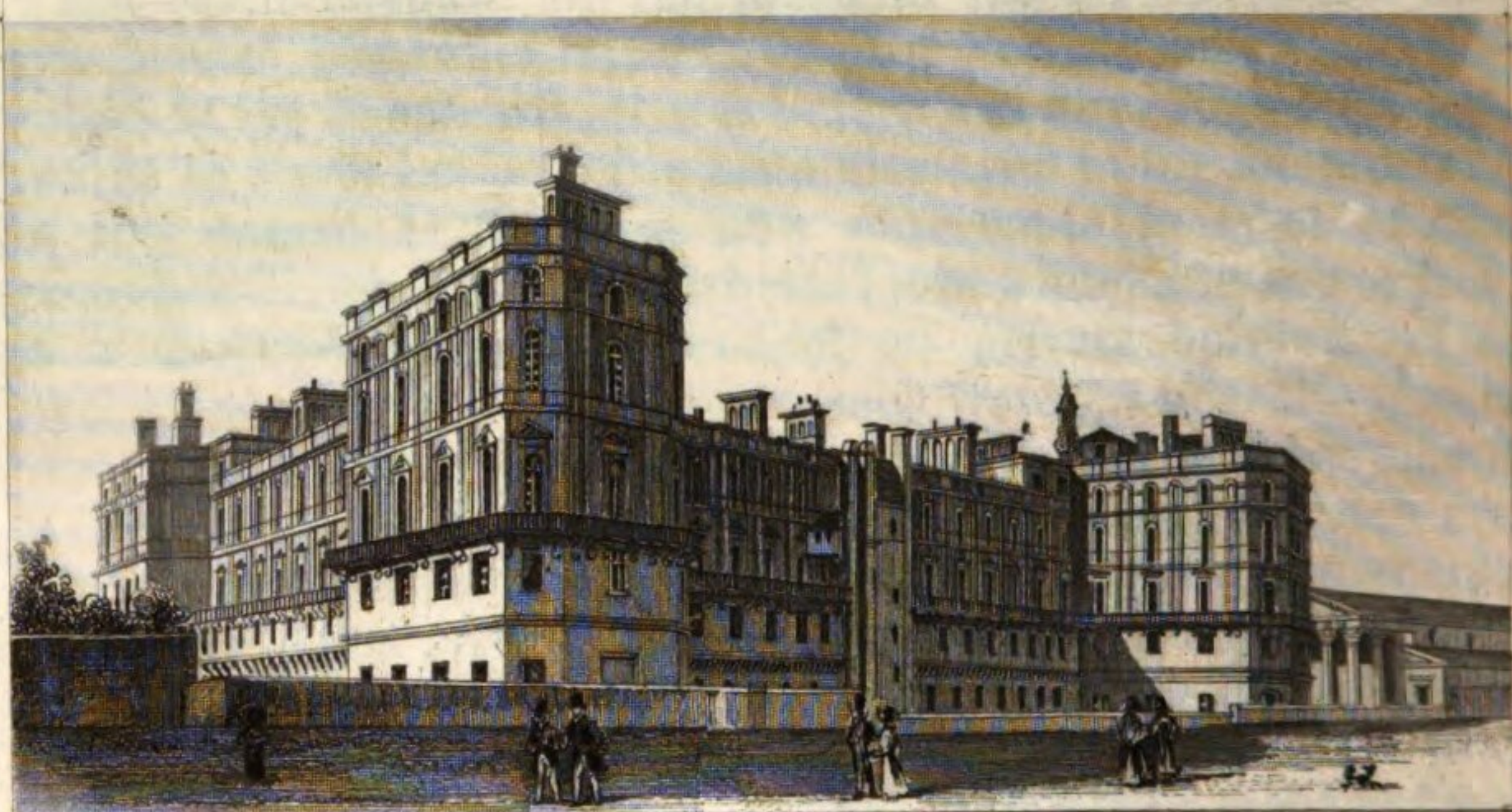
at the Convent des Petits Augustins, now the *École Royale des Beaux Arts*, where they were fortunately preserved to be restored at a future period to their original places.— *Exterior.* — Since 1806, and especially since 1830, the church has undergone most extensive repairs and restorations, the total expense estimated at 18 millions of francs. It is one of the most beautiful specimens of the architecture of that epoch existing in France. The front consisted but lately of an elegantly buttressed and turreted wall, flanked by two towers; the northern graced with gables and pinnacles, surmounted by a tall stone spire; the other flanked by turrets crowned with an open-worked parapet, but, the former threatening to fall, it has been lately taken down, for the purpose of reconstructing a more solid one. The wall and the turrets in which the buttresses terminate are crowned with battlements. Three portals with retiring arches, adorned with the figures of saints, and supported by clustered pillars, give access to the interior; the tympana of the arches contain singular ancient haut-reliefs relating to scriptural history; above the entrances are double and treble windows, partly walled up; and over the central one a circular rose window has been transformed into the dial-plate of a clock. Immediately under the battlements are four bas-reliefs of Saints on each side. A cast iron railing with Gothic piers encloses the front. Before entering the church, the visitor will examine the gates of the central entrance, adorned with tracery and medallions in cast iron, containing the following bas-reliefs Left side : 1st, the Kiss of Judas ; 2, Christ before Pilate ; 3, Christ bearing his cross ; 4, the Crucifixion. Right side : 5, the Entombment ; 6, the Resurrection ; 7, Christ and the two disciples at Emmaus ; 8, the Ascension. — *Interior.* — The edifice is cruciform, and consists of a nave and two aisles, with lateral chapels. The transepts completely separate the choir from the nave. Its total length is 390 feet, breadth 100 feet, and height of vaulting 80 feet. Both the nave and choir, with the transepts, have a light triforium gallery and clerestory windows; the groinings spring from clustered capitals. The visitor will commence examining the nave, as the choirs can only be visited with a *Suisse*. Beginning from the left aisle, the first object of curiosity is the tomb of Dagobert, of the time of St. Louis, a pinnacled and canopied mausoleum, with ponderous haut-reliefs, quaintly exhibiting the dream of a pious monk, who thought he saw king Dagobert carried off by demons. The poor king, informed of the fact, hastened to avert so dismal a fate by founding the abbey. Next follow five chapels newly painted by Lecomte in the Byzantine style, the fashion of the day. The ogives of the first

chapel contain : the Trinity, and Moses receiving the law. In the walls are several old bas-reliefs; opposite the entrance are two statues, Christ, and the Virgin kneeling; opposite the altar, statues of Christ, Moses, and Aaron, on pillars. The altarpiece is an illustration of the history of Christ, carved in oak in various compartments, and appears to be of the fifteenth century. In the second chapel paintings of Christ and Ste. Anne with the 4 evangelists occupy the ogives, and 9 old bas-reliefs are encased in the walls. In the 3d, is the statue of St. Jerome over the altar, which is of white marble, and sculptured with three compartments in the upper panel, and one in the lower, in the style of the 14th century. In the 4th, haut-reliefs in stone represent subjects of the Passion, and the altar of the 5th chapel is remarkable for its gorgeous decorations and gilt and painted haut-reliefs. On the upper panel are 11 medallions with delicate miniature paintings of sacred subjects. In the ogive opposite, is the Crucifixion of Christ painted in fresco, and below on an old stone slab encased in the wall is engraved the plan of the abbey. A plain sarcophagus of grey marble, resting on low columns, occupies the floor. Adjoining the left and northern transept are the magnificent monuments of Louis XII., and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a rectangular cenotaph surrounded by 12 arches supported by beautiful composite pilasters adorned with arabesques, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing wars of the French in Italy, the triumphant entry of Louis XII. into Genoa, the battle of Ravenna, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. In the wall opposite to this is an ancient alto-rilievo, representing the death of the Virgin, with the Apostles. The monument of Henry II. was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. The portrait of the latter is given with remarkable truth, and a light garment with which she is robed is exquisitely worked. Opposite, in the southern aisle, is the sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a plinth of black marble placed on a cru-

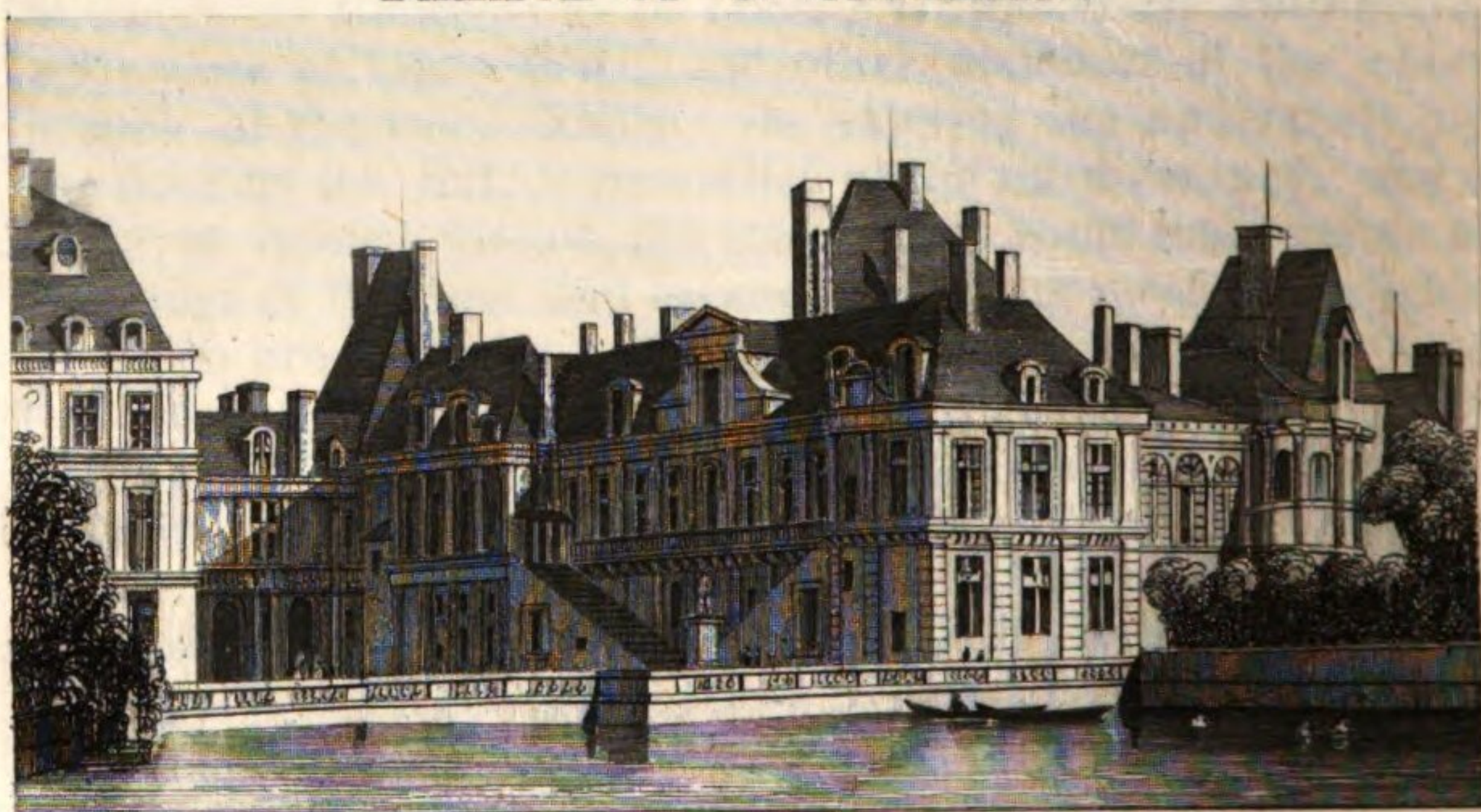
ciform basement, ornamented with bas-reliefs representing the battles of Marignan and Cerisolles; the figures were executed by Pierre Bontemps. Above rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The vaulting and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. The remainder of this aisle is occupied by the *Chœur d'Hiver*, formed of five arches of the aisle enclosed by wainscoting of Gothic design. Before entering it the visitor will remark the monument to the consort of Dagobert, to the right of the door; forming nearly a counterpart to that of her king in the northern aisle. The *Chœur d'Hiver* is lit by five painted windows; the architecture is of the same style as the rest of the aisle, clustered columns with gilt capitals supporting the ribs. The ceiling is painted with ultramarine interspersed with stars, and the columns, walls, etc., are painted in the liveliest colours. Statues of the 12 apostles rest upon brackets against the columns. A railing separates the oaken seats from the rest of the chapel. Over the high altar is the martyrdom of St. Denis, painted by Kraymer, a pupil of Rubens. The panel of the altar is adorned with painted and gilt haut-reliefs in compartments, representing scenes from the life of Jesus Christ. In the embrasure of the second window is an altar in white marble with a statue of the Virgin and Child. The robes of the statue and the panels of the altar are interspersed with agates, cornelians, and other precious stones. The bas-relief on the lower panel represents, without compartments, the Purification, the Adoration of the Magi, the Massacre of the Innocents, and the Flight into Egypt; it is as usual painted in the Byzantine manner. Some old engravings of saints on stone are encased in the walls and between the windows. We now come to the transepts, separated by a railing from the nave and aisles, and by steps from the elevated choir. On one side of the northern door is a spiral column to the memory of Henry III., assassinated by Jacques Clement, August 2, 1589. On the other side is a composite column of white marble erected by Mary Stuart to the memory of Francis II., who died in 1561. At its foot are statues of three genii. At the south door is a beautiful marble column in honour of the Cardinal de Bourbon, with a capital in alabaster; on the pedestal are a bas-relief representing Jesus Christ in the sepulchre, a masterpiece of Jean Goujon, and two other bas-re-

liefs, also in alabaster. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV. Over the architraves of the northern and southern entrances are statues of the four evangelists. Nearly in the centre of the transepts is a square railing enclosing the entrance to the royal vault through trapdoors. Flanking the steps that lead on either side to the choir, are marble statues of Temperance, Virtue, Prudence, and Justice. Against the extreme piers of the choir are two Gothic altars, of white marble, and inlaid with precious stones. The altar-piece of the northern one is the Archangel Michael overcoming the Demon, by Blondel. On the other is a bronze crucifix of the 13th century, loaded with minute groups of figures and tracery. On ascending the southern steps of the choir, we find in the first chapel, of sumptuous decoration, the tombs of Duguesclin, Sancerre, Duchastel, and Larivière. Around the walls are paintings of John II., Charles V., Charles VI., Charles VII., and Isabel, wife of Charles VI. On the altar are alti-rilievi of the Death of the Virgin Mary and the Baptism of Christ. We next enter the Sacristy, a long circularly vaulted chamber of Doric architecture, containing ten paintings illustrating events connected with the abbey. They are : 1, the Coronation of Marie de Médicis, by Monsiau; 2, Charles V. and Francis I. visiting the abbey, by Gros; 3, Death of Louis le Gros, by Monjaud; 4, Philippe le Hardi offering to the abbey the relics of St. Louis, by Guérin; 5, St. Louis receiving the oriflamme, by Barbier; 6, St. Louis restoring the tombs, by Landon; 7, Charlemagne at the consecration of the Church, by Meynier; 8, Funeral of Dagobert, by Garnier; 9, the Preaching of St. Denis in Gaul, by Monsiau; 10, the remains of the kings recovered in 1817, by Heim. Here also is preserved a bronze chair, said to be of Dagobert. After the sacristy follows a series of Chapels around the Choir, all richly decorated and filled with works of art which it would be too long to enumerate here. The most remarkable are : the Lady-chapel behind the apse of the Choir, its altar enriched with mosaics and bas-reliefs, and around these on the panel scriptural subjects finely painted in compartments; and the last chapel of the Choir, containing, under the windows, the original tombs and statues of Tristan of Damiette, and Margaret of Provence; on the lateral piers are bas-relief portraits of Jeanne d'Évreux and Marshal Turenne, and flanking the altar are statues of St. Louis and Isabel of France; the altar-piece is the apotheosis of St. Louis, by Barbier; and on the panel of the altar are alti-rilievi, in compartments of Christ and the apostles. The vaulting of the choir is painted like that of the *Chœur d'Hiver*, and so are the columns and

walls of the chapels. On the panel of the high altar is a fine gilt bronze bas-relief representing the Nativity and the Adoration of the Shepherds; it was before this altar Napoleon was united to Marie Louise. The taste displayed in the decorations of this church is the same now observable in most of the churches already described; whether it be a laudable one or not, is a question entirely dependent on private opinion. The undercroft is entered by doors in each transept near the choir. The walls are ornamented with stone pilasters, the pavement is of white and black marble; the coffins, some of which are covered with black or violet-coloured velvet, with ornaments of gold or silver, are placed upon iron bars. Many of the statues and tombs are original; others are modern; imitating the manner of the different times. Brazen doors open here into the royal vault, which is not visible; it contains eight coffins, in which are the remains of Louis XVI. and Marie Antoinette, with those of Louis XVIII., and other members of the elder branch of the royal family. On entering the undercroft by the door on the left, a bas-relief of the third century, and a piece of Roman mosaic, are seen. Then come monuments of the kings of the first and second races; the most remarkable of which are the marble sarcophagus in which Charlemagne was interred at Aix la Chapelle; a marble statue of that monarch; five statues in stone of Louis I., Charles II., Louis II., Charles III., and Charles IV.; and cenotaphs (some of them with statues) of Charles Martel; Pepin le Bref and queen Bertha; Carloman, son of Pepin; Louis and Carloman, sons of Louis le Bègue; and Eudes, Count of Paris. Next come the monuments of the third dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order: Hugues Capet; Robert le Pieux, and Constance d'Arles, his queen; Constance de Castille, queen of Louis VII.; Henry I.; Louis VI.; Philip Augustus; Louis VIII. The chapel of St. Louis is very remarkable; it contains figures and busts which are painted and gilt; the busts represent St. Louis and Marguerite, his queen; the statues, the Count de Nevers and Robert de Clermont, his two sons. The other more remarkable cenotaphs are those of queen Blanche; Philippe le Hardi; Charles, king of Sicily, brother to St. Louis; Philippe le Bel; Louis X.; Blanche, daughter of St. Louis; Philippe le Long; Charles le Bel; Jeanne de Navarre, daughter of Louis le Hutin; Charles d'Alençon, brother of Philippe VI.; Philippe VI.; Jean le Bon; Jeanne de Bourgogne, queen of Charles VI.; Charles V.; Marguerite, daughter of Philippe le Long; Charles VI., and Isabeau de Bavière, his queen; and Charles VII., their son. In one of the chapels is a list, by dynasties, of the names of the princes



PALACE OF ST GERMAIN.



PALACE OF FONTAINEBLEAU.



PALACE OF COMPIEGNE.

were destroyed at the revolution, engraved on brass plates. It is called the *Chapelle expiatoire*. A small passage leads to a vault where the Prince of Condé, father of the duke, was found dead in 1630; he deposited in another vault the tombs of Henry II., and Catherine de Medicis; in another the tomb of Henry IV., with his bust, and Diana, of France, kneeling, and that of Charles de Valois. A marble urn contains the heart of Francis I. The sculpture of the tombs and of their recumbent statues is beautiful. Besides these there are numerous monuments of other princes. In the last bay is a statue of Marie Antoinette, in a kneeling position, surrounded by a perfect likeness of that unfortunate princess. Also two colossal allegorical statues, formerly intended for the sepulchral monument to the Duke de Berry. (See p. 225.) They represent France and the City of Paris; opposite are two more intended for the same monument, Liberty and Fidelity. Between them is the monument of Louis XVIII. with his bust. After leaving the church, the visitor should remark the historical subjects illustrated by the stained glass of the clerestory windows, forming a chronological series of the principal events connected with the rulers of France to referred to the church, from St. Louis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. The chapter of St. Germain consists of four canons of the first class, who are all bishops; 16 of the second, and 20 honorary canons. A magnificent organ by Messrs. Cavallé, Coll, and Co. the largest in France, has lately been erected in this church. Adjoining, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Éducation de la Jeunesse d'Honneur*. (See p. 83.) In the town are several manufactories, and a small theatre. The church of St. Germain is a tolerable specimen of architecture, and deserves a visit. Three considerable fairs are held twice a year, and a new abattoir has lately been opened for the cattle.

ST. GERMAIN EN LAYE—is a town of 22,000 inhabitants, 6 leagues west of the capital. The kings of France had a small chateau at St. Germain, where Louis le Jeune resided in 1123; Henry I. chiefly contributed to make it a splendid royal residence, by building a palace; Henry II., Charles IX., and Louis XII. were born at St. Germain. Henry IV. took great pleasure in it, and his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV. fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent

whose tombs were destroyed at the revolution, engraved on black marble. It is called the *Chapelle expiatoire*. A small passage leads to a vault where the Prince of Condé, father of the one who was found dead in 1830, is deposited. In another chapel are the tombs of Henry II., and Catherine de Medicis; laterally the tomb of Henry IV., with his bust, and Diana, of France kneeling, and that of Charles de Valois. A marble urn in front once contained the heart of Francis I. The sculpture of these cenotaphs, and of their recumbent statues is beautiful. Besides these there are numerous monuments of other princes. In the last recess is a statue of Marie Antoinette, in a kneeling posture, considered a perfect likeness of that unfortunate princess; also two colossal monolith allegorical statues, formerly intended for the expiatory monument to the Duke de Berry. (See p. 222.) They represent France and the City of Paris; opposite are two more intended for the same monument, Charity and Fortitude. Between them is the monument of Louis XVIII. with his bust. Before leaving the church, the visitor should remark the historical subjects illustrated by the stained glass of the clerestory windows, forming a chronological series of the principal events connected with the rulers of France in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. The chapter of St. Denis consists of four canons of the first class, who are all bishops; 16 of the second, and 36 honorary canons. A magnificent organ by Messrs. Cavaillé, Coll, and Co., the largest in France, has lately been erected in this church. Adjoining, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Éducation de la Légion d'Honneur*. (See p. 85.) In the town are several manufactories, and a small theatre. The church of the *Paroisse St. Denis* is a tolerable specimen of architecture, and deserves a visit. Three considerable fairs are held here annually, and a new abattoir has lately been opened for this town. (1)

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital. The kings of France had a small château at St. Germain, where Louis le Jeune resided in 1143; Francis I. chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in it, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV. fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magni-

(1) For much interesting information concerning the abbey church of St. Denis, see HISTORY OF PARIS, 3 vols, 8vo.

ficent terrace begun by Henry IV., which is half a league in length, and nearly 100 feet in breadth, shaded by stately trees, and commanding a magnificent view. Louis XIV. quitted St. Germain for Versailles; and when Madame de Montespan won his affection from Madame de la Vallière, he presented the château of St. Germain to the latter for a residence. It was afterwards occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV. and XVI. the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established a military school in it for cavalry officers. It is now used as a military penitentiary, and can hold 500 prisoners. It is a pentagonal pile, having a massive polygonal tower at each angle, and surrounded by a fossé and wall. Very little of the original internal decorations of the palace remain, except in the chapel. For permission to see the interior, application must be made by letter, post paid, to *M. le Commandant du Château de St. Germain*; it is not however granted without much difficulty. On the Place du Château, fronting the Palace, is the church of St. Germain, approached by a fine Doric portico consisting of four columns in front, surmounted by a sculptured pediment. The interior is slightly cruciform, of the Ionic order, and has a nave and two aisles. In one of the lateral chapels is a handsome Doric tomb, erected to the memory of James II. by George IV. of England, with the inscription, *Regio cineri pietas regia*. There are also several tolerable paintings. On the Place du Théâtre is the theatre, newly fitted up and patronized by M. Alexandre Dumas. Adjoining the château is the *Parterre*, or public walk, ending in the stately forest of 8,000 acres, entirely surrounded by walls; the immense terrace lines it on the Paris side, from which one of the finest views in Europe may be enjoyed. Several flights of steps descend from it on one side to the road below, while on the other is a carriage-way. Underneath is the village of Pecq. (See p. 497.) A splendid racing-stud has been established in the forest by M. Auguste Lupin and M. Achille Fould. Some of the most celebrated mares from the royal stud at Hampton Court are kept here, under the superintendence of Mr. Prince of Newmarket. The elevated position of St. Germain renders it salubrious, though in winter the air is keen. There are two annual fairs; one called Fête de St. Louis, the other Fête des Loges. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Royale

de St. Denis. This fair, being held in the midst of the forest, has a pleasing and very picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris. The town, once proverbial for its dullness, has since the opening of the railway from Paris assumed new life and activity. Numbers of Parisians make it their summer residence, and several English families are settled here. The terminus of the railroad was formerly at Pecq; but the experimental atmospherical railway now takes the trains up to the Place du Château of St. Germain. It begins at Nanterre, with a single tube of 1 foot 4 inches diameter as far as the wood of Vésinet, adjoining Chatou, where the new road branches off, from thence to the Place du Château it continues with a bore of 2 feet 1 inch, for the purpose of giving additional impulse to the train for the slope of $3\frac{1}{2}$ per cent it has to perform. As yet the tube reaches to Vésinet only, where the locomotive is taken off. The railroad crosses two bridges with wooden arches thrown over the Seine, which here forms an island; a fine viaduct upon 20 arches follows, and leads immediately to a tunnel pierced under the terrace, and parabolically curved. The railway continues along an open trench, and by a second and much shorter tunnel arrives at the terminus, which is an elegant building of Ionic architecture. Three couples of fixed engines of 200 horse-power each, placed at St. Germain, Chatou, and Nanterre, effect the atmospheric vacuum in the tube. The velocity along the slope is really admirable; the train is left to its own impulse for the descent. Independently of the atmospheric apparatus, the train, in case of accident, may be towed up by a formidable locomotive, the *Hercules*, the first that ever accomplished a similar feat. The engineer who directed the works is M. Flachet; the fixed engines are by MM. Lecrosne and Cail.

ST. OÜEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, which, though kept in them for several years, is found as good as when recently cut; also an immense ice-house, which supplies Paris with about 6,000,000 kilos. a-year. (1)

SURESNE—a village at the foot of Mont Valérien, two leagues west of Paris. It is remarkable for the interesting custom of

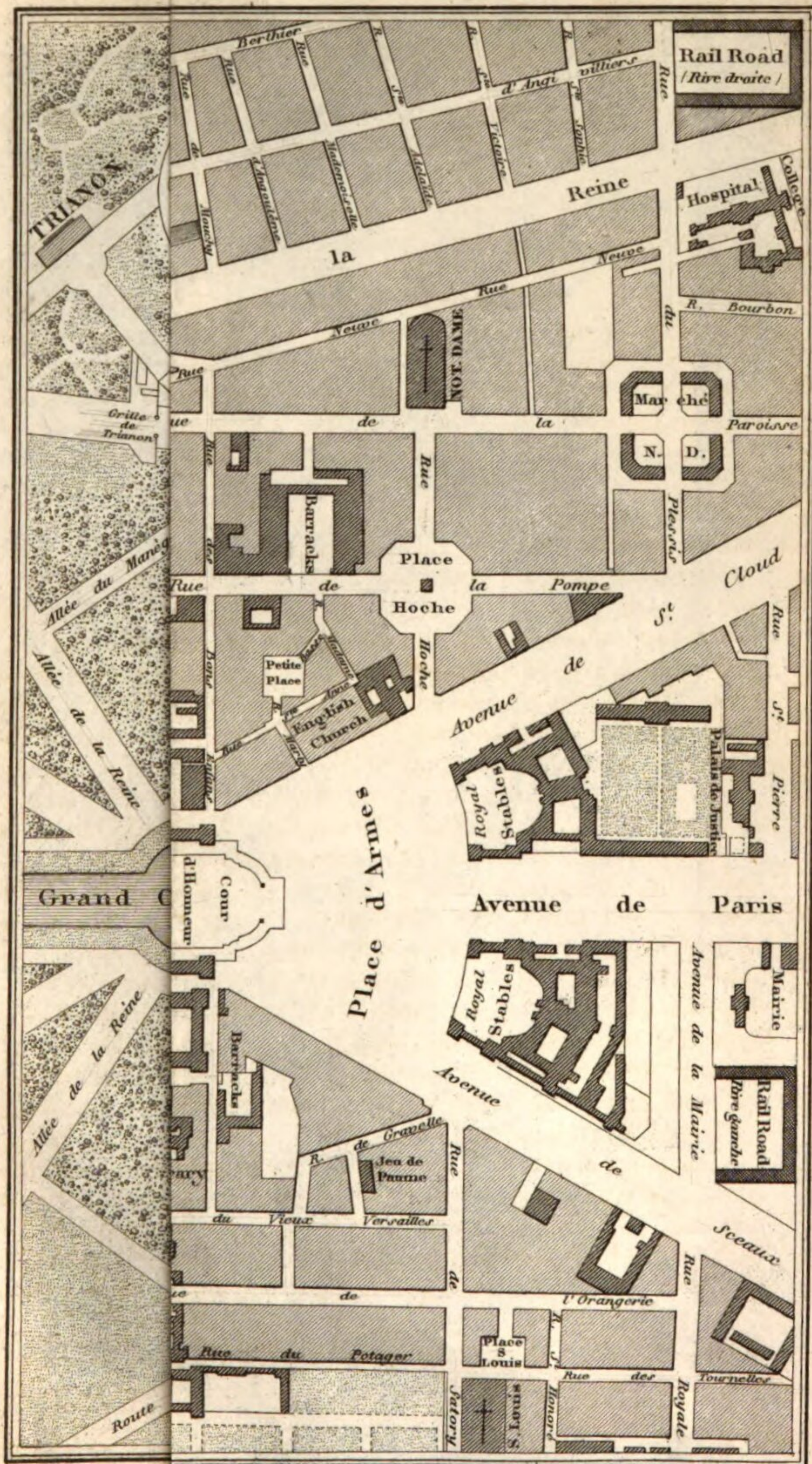
(1) Ice-houses at Gentilly and La Villette also supply Paris; they each furnish about 3,000,000 kilos.

the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. A light suspension bridge has been thrown across the river to meet the road leading by the Porte de Longchamps to the Bois de Boulogne.

VERSAILLES. (1)—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four leagues from the capital, towards the SW.; it is the chief place of the department of the Seine and Oise, the see of a bishop, the seat of a prefecture, and possesses three tribunals, of Criminal Justice, *Première Instance*, and Commerce, besides a royal college, and an agricultural society. Before the Revolution its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, to which the king of Navarre, afterwards Henry IV., used to come to hunt. Subsequently it was much frequented for the like purpose by Louis XIII., who, in 1624, built a pavilion as a hunting lodge. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small *château*, which has grown into the present magnificent palace. That *château*, built of red brick, consisted of a central pile, with two wings and four pavilions; the whole enclosed by a fossé, and occupying scarcely more space than the inner apartments which now surround the Cour de Marbre. Louis XIV. in 1660, becoming tired of St. Germain, conceived the idea of converting his predecessor's *château* into a splendid palace; the architect Leveau was entrusted with the execution of the design, and the alterations were commenced in 1664. The monarch had determined to form there a residence worthy of the court he meditated establishing, and the difficulties of the undertaking, arising from the nature of the site, only stimulated his purpose. Le Nôtre was ordered to lay out the immense gardens and parks; the vast terraces and excavations were executed at an incalculable expense; the troops not engaged in war were ordered to assist, and 30,000 soldiers were more than once simultaneously employed on the works. Water was required to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles.

(1) The principal books of reference for Versailles are the splendid work of M. Gavard, "*Galleries Historiques de Versailles*." This work may be procured of Messrs. Galignani and Co. "*Le Palais de Versailles*," by M. Vatout, librarian to the King, 12mo.



whose tombs were destroyed at the revolution, engraved on black marble. It is called the *Chapelle expiatoire*. A small passage leads to a vault where the Prince of Condé, father of the one who was found dead in 1830, is deposited. In another chapel are the tombs of Henry II., and Catherine de Medicis; laterally the tomb of Henry IV., with his bust, and Diana, of France kneeling, and that of Charles de Valois. A marble urn in front once contained the heart of Francis I. The sculpture of these cenotaphs, and of their recumbent statues is beautiful. Besides these there are numerous monuments of other princes. In the last recess is a statue of Marie Antoinette, in a kneeling posture, considered a perfect likeness of that unfortunate princess; also two colossal monolith allegorical statues, formerly intended for the expiatory monument to the Duke de Berry. (See p. 222.) They represent France and the City of Paris; opposite are two more intended for the same monument, Charity and Fortitude. Between them is the monument of Louis XVIII. with his bust. Before leaving the church, the visitor should remark the historical subjects illustrated by the stained glass of the clerestory windows, forming a chronological series of the principal events connected with the rulers of France in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. The chapter of St. Denis consists of four canons of the first class, who are all bishops; 16 of the second, and 36 honorary canons. A magnificent organ by Messrs. Cavaillé, Coll, and Co., the largest in France, has lately been erected in this church. Adjoining, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Éducation de la Légion d'Honneur*. (See p. 85.) In the town are several manufactories, and a small theatre. The church of the *Paroisse St. Denis* is a tolerable specimen of architecture, and deserves a visit. Three considerable fairs are held here annually, and a new abattoir has lately been opened for this town. (1)

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital. The kings of France had a small château at St. Germain, where Louis le Jeune resided in 1143; Francis I. chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in it, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV. fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magni-

(1) For much interesting information concerning the abbey church of St. Denis, see HISTORY OF PARIS, 3 vols, 8vo.

ficent terrace begun by Henry IV., which is half a league in length, and nearly 100 feet in breadth, shaded by stately trees, and commanding a magnificent view. Louis XIV. quitted St. Germain for Versailles; and when Madame de Montespan won his affection from Madame de la Vallière, he presented the château of St. Germain to the latter for a residence. It was afterwards occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV. and XVI. the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established a military school in it for cavalry officers. It is now used as a military penitentiary, and can hold 500 prisoners. It is a pentagonal pile, having a massive polygonal tower at each angle, and surrounded by a fossé and wall. Very little of the original internal decorations of the palace remain, except in the chapel. For permission to see the interior, application must be made by letter, post paid, to *M. le Commandant du Château de St. Germain*; it is not however granted without much difficulty. On the Place du Château, fronting the Palace, is the church of St. Germain, approached by a fine Doric portico consisting of four columns in front, surmounted by a sculptured pediment. The interior is slightly cruciform, of the Ionic order, and has a nave and two aisles. In one of the lateral chapels is a handsome Doric tomb, erected to the memory of James II. by George IV. of England, with the inscription, *Regio cineri pietas regia*. There are also several tolerable paintings. On the Place du Théâtre is the theatre, newly fitted up and patronized by M. Alexandre Dumas. Adjoining the château is the *Parterre*, or public walk, ending in the stately forest of 8,000 acres, entirely surrounded by walls; the immense terrace lines it on the Paris side, from which one of the finest views in Europe may be enjoyed. Several flights of steps descend from it on one side to the road below, while on the other is a carriage-way. Underneath is the village of Pecq. (See p. 497.) A splendid racing-stud has been established in the forest by M. Auguste Lupin and M. Achille Fould. Some of the most celebrated mares from the royal stud at Hampton Court are kept here, under the superintendence of Mr. Prince of Newmarket. The elevated position of St. Germain renders it salubrious, though in winter the air is keen. There are two annual fairs; one called Fête de St. Louis, the other Fête des Loges. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Royale

de St. Denis. This fair, being held in the midst of the forest, has a pleasing and very picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris. The town, once proverbial for its dullness, has since the opening of the railway from Paris assumed new life and activity. Numbers of Parisians make it their summer residence, and several English families are settled here. The terminus of the railroad was formerly at Pecq; but the experimental atmospherical railway now takes the trains up to the Place du Château of St. Germain. It begins at Nanterre, with a single tube of 1 foot 4 inches diameter as far as the wood of Vésinet, adjoining Chatou, where the new road branches off, from thence to the Place du Château it continues with a bore of 2 feet 1 inch, for the purpose of giving additional impulse to the train for the slope of $3\frac{1}{2}$ per cent it has to perform. As yet the tube reaches to Vésinet only, where the locomotive is taken off. The railroad crosses two bridges with wooden arches thrown over the Seine, which here forms an island; a fine viaduct upon 20 arches follows, and leads immediately to a tunnel pierced under the terrace, and parabolically curved. The railway continues along an open trench, and by a second and much shorter tunnel arrives at the terminus, which is an elegant building of Ionic architecture. Three couples of fixed engines of 200 horse-power each, placed at St. Germain, Chatou, and Nanterre, effect the atmospheric vacuum in the tube. The velocity along the slope is really admirable; the train is left to its own impulse for the descent. Independently of the atmospheric apparatus, the train, in case of accident, may be towed up by a formidable locomotive, the *Hercules*, the first that ever accomplished a similar feat. The engineer who directed the works is M. Flachet; the fixed engines are by MM. Lecrosne and Cail.

ST. OUVEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, which, though kept in them for several years, is found as good as when recently cut; also an immense ice-house, which supplies Paris with about 6,000,000 kilos. a-year. (1)

SURESNE—a village at the foot of Mont Valérien, two leagues west of Paris. It is remarkable for the interesting custom of

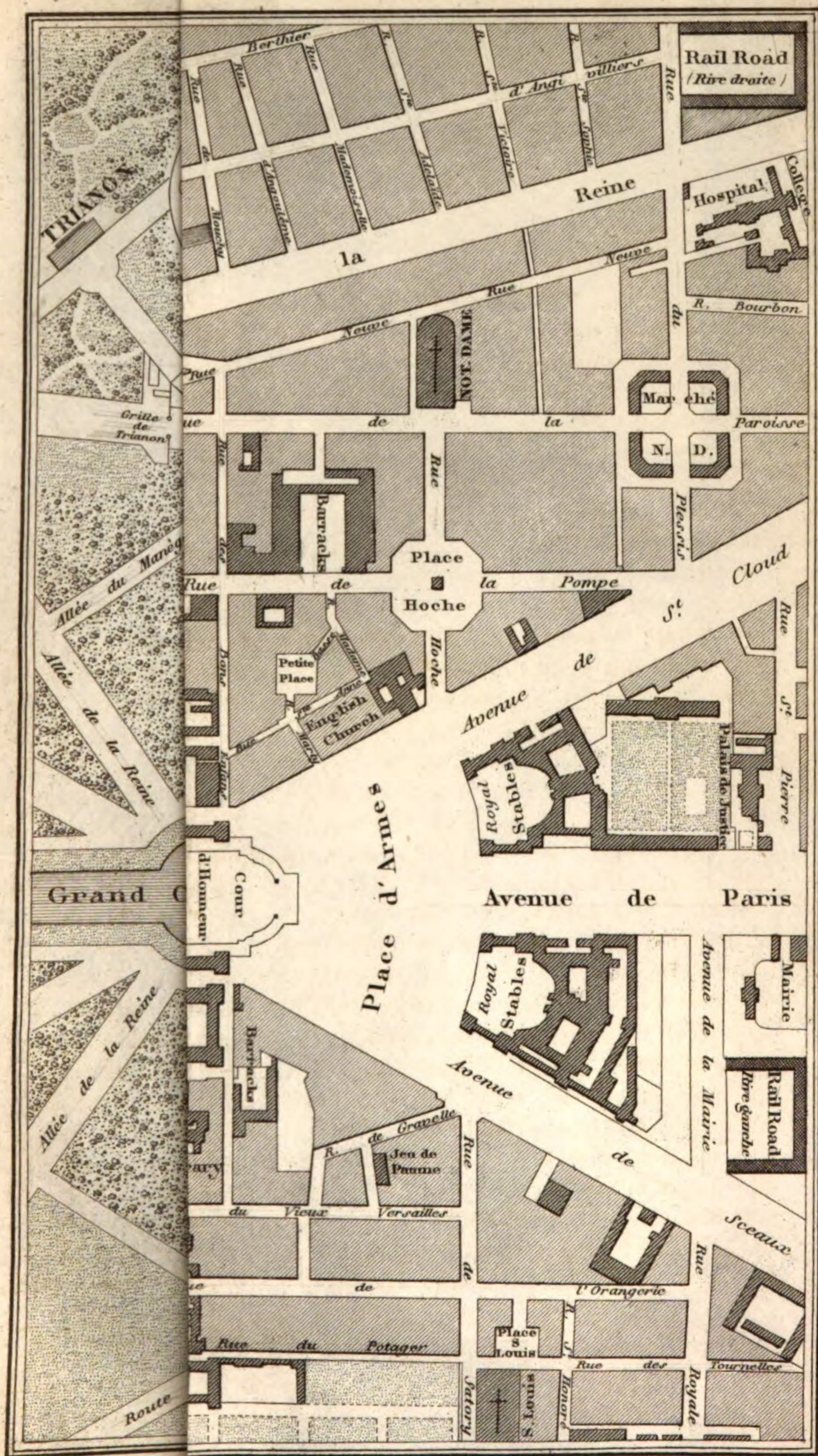
(1) Ice-houses at Gentilly and La Villette also supply Paris; they each furnish about 3,000,000 kilos.

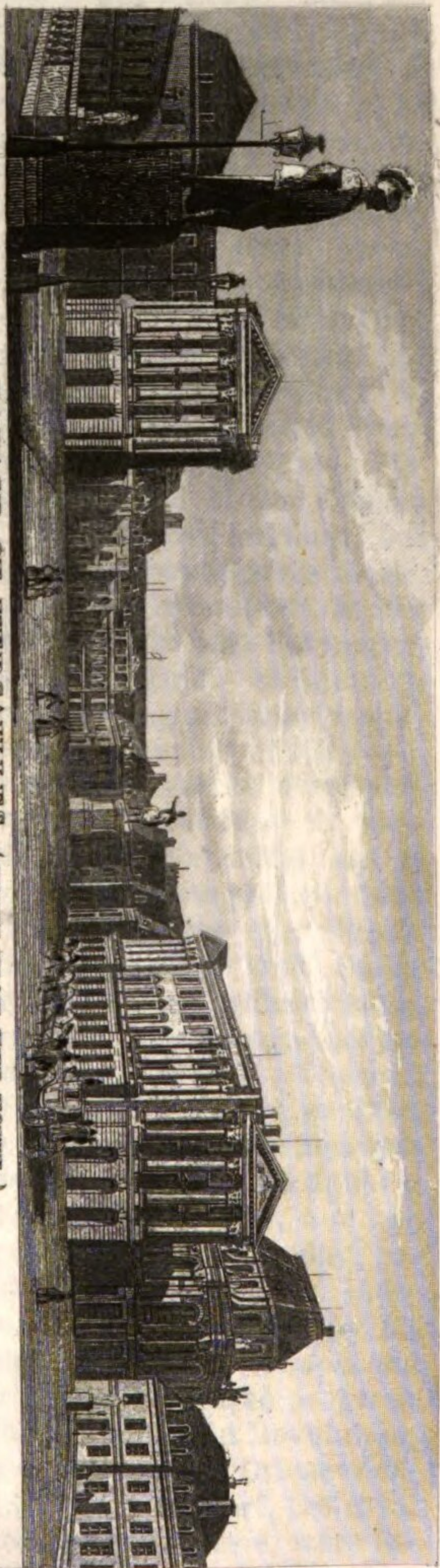
the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. A light suspension bridge has been thrown across the river to meet the road leading by the Porte de Longchamps to the Bois de Boulogne.

VERSAILLES. (1)—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four leagues from the capital, towards the SW.; it is the chief place of the department of the Seine and Oise, the see of a bishop, the seat of a prefecture, and possesses three tribunals, of Criminal Justice, *Première Instance*, and Commerce, besides a royal college, and an agricultural society. Before the Revolution its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, to which the king of Navarre, afterwards Henry IV., used to come to hunt. Subsequently it was much frequented for the like purpose by Louis XIII., who, in 1624, built a pavilion as a hunting lodge. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small *château*, which has grown into the present magnificent palace. That *château*, built of red brick, consisted of a central pile, with two wings and four pavilions; the whole enclosed by a *fossé*, and occupying scarcely more space than the inner apartments which now surround the Cour de Marbre. Louis XIV. in 1660, becoming tired of St. Germain, conceived the idea of converting his predecessor's *château* into a splendid palace; the architect Levau was entrusted with the execution of the design, and the alterations were commenced in 1664. The monarch had determined to form there a residence worthy of the court he meditated establishing, and the difficulties of the undertaking, arising from the nature of the site, only stimulated his purpose. Le Nôtre was ordered to lay out the immense gardens and parks; the vast terraces and excavations were executed at an incalculable expense; the troops not engaged in war were ordered to assist, and 30,000 soldiers were more than once simultaneously employed on the works. Water was required to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles.

(1) The principal books of reference for Versailles are the splendid work of M. Gavard, "*Galleries Historiques de Versailles*." This work may be procured of Messrs. Galignani and Co. "*Le Palais de Versailles*," by M. Vatout, librarian to the King, 12mo.





PALACE OF VERSAILLES. (VIEW FROM THE TOWN.)



PALACE OF VERSAILLES. (VIEW FROM THE PARK.)

Beyond the gardens a second inclosure was formed, called the Little Park, about four leagues in circuit; and beyond this still was the third inclosure, that of the Great Park, measuring 20 leagues, and including numerous villages. The expense of all these stupendous undertakings was immense, and has been variously calculated; there are, however, no means of arriving at an accurate result; the general belief is, that the building and decoration of the palace cost less than the other works, and that nearly 40 millions sterling were altogether expended! Every encouragement was given to persons desirous of erecting houses in the town, and a large population and an elegant city gradually rose round the royal residence. Levau died in 1670, and Jules Hardouin Mansard, nephew of the celebrated Mansard, was charged with the continuation of the works. The architect wished to destroy all that remained of the château of Louis XIII., and to construct one uniform building; but Louis XIV. insisted on preserving it as a memento of his father, and therefore only allowed him to make alterations in the court, and to surround it on the western side with the magnificent piles of building forming the garden front. At first only the central part was erected, containing the grand apartments; then the southern wing for the younger branches of the royal family; and at length, in 1685, the northern one for other personages of the court. The king continued to reside at St. Germain till 1681, although frequently visiting Versailles; but at that period the whole court removed to the new palace. Most of the dependencies were erected about this time: the chapel, however, was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated on the marriage of the Dauphin, Louis XVI., in 1770. Towards the end of the same reign, Gabriel added a wing and pavilion to the northern side of the Cour Royale; there was an idea also of building across the courts a new front in the same uniform style; but Louis XVI. was alarmed at the expense, and the troubles of his reign soon intervened. The corresponding pavilion, on the southern side was added by Louis XVIII. Independently of the extensive internal changes effected by his present Majesty, a new pile of building, joining the chapel and theatre, has been added, and other works are still in progress. From the time of Louis XIV. to that of the great Revolution, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715-1722, the court, the royal family, the ministers, and the various public officers, were located in the palace of Versailles and its dependencies. The furniture was of the most gorgeous description; the ablest paint-

ers and sculptors of France had adorned the edifice, which contained besides a large collection of the finest objects of art of foreign countries, and was all that might be expected from the most refined and luxurious court of Europe. But after 1792 the palace was devastated, and every thing moveable disposed of as national property. An attempt was made to constitute it a succursal house to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he repaired the walls, fountains, etc., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to 6 millions of francs, which were judiciously employed in repairs and alterations. "Things remained in the same state during the reign of Charles X., and it was reserved for Louis Philippe to give a destination to this palace. Time had produced its revolution in opinion, and Versailles could not again exist under the conditions of the monarchy of Louis XIV.,—it could no longer be the abode of a population of courtiers, or the Olympus of a monarch. For it to become the concentration of all the illustrious of France, to collect the inheritance of all her glories, and, without being despoiled of the type of grandeur now passed away, to be clothed with other grandeur, new and national, was a destiny not less splendid or august than that at first assigned it." (1) On the one hand, his present Majesty has not only removed all the petty internal arrangements by which the grand conceptions of Louis XIV. had in process of time become disfigured, but has restored all the painted ceilings, gildings, etc., has formed new galleries and saloons, and improved and harmonized the whole edifice; while, on the other hand, he has filled it with an immense series of paintings, sculpture, and works of art, illustrative of "every event that has reflected honour on the annals of France, from the cradle of the monarchy down to the present day." (2) The historical museum thus formed is without a parallel, like the palace that contains it; it is receiving continual additions, and the estimated expense of what has been done by the king exceeds 15 millions of francs.

THE PALACE AND ITS DEPENDENCIES.—*Exterior.* The palace is approached from the town by the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Royal Stables, erected under Louis XIV. by J. H. Mansard. They present semicircular fronts, with courts enclosed by handsome iron railings, and have lofty gateways, ornamented with

(1) Vatout, "Le Palais de Versailles," p. 21. (2) Vatout, p. 22.

trophies and sculptured pediments; behind are large courts and various ranges of buildings. Those to the north, called *les Grandes Écuries*, contained the carriages and horses of the royal family; while those to the south, called *les Petites Écuries*, though of the same size, were appropriated to the royal stud, the grooms, etc. The latter are now a cavalry barrack; the whole afforded accommodation for 1000 horses. The Grand Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs de lis. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marsy, with the statue of Peace; those on the left, France victorious over Spain, by Girardon, with the figure of Abundance. The court itself slopes from the palace, and on each side is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of those stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turenne; those on the left are Suger, Du Guesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. In the midst, at the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch by Petitot,—that of the horse, which was originally intended for a statue of Louis XV. in the Champs Élysées, by Cartelier. This is one of the best statues at Versailles. From this point a fine view is obtained of the three avenues which stretch beyond the Place d'Armes. Beyond the Grand Court, at first called the *Cour des Ministres*, is the *Cour Royale*, which, before the Revolution, was separated from it by an iron railing, and within which none but the carriages of royal personages, or those who had the right of bearing certain arms on their equipages, were admitted. On the northern side of this are a wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription that announces the new destination of the palace :—"A toutes les gloires de la France." After this comes the *Cour de Marbre*, surrounded by the old palace of Louis XIII. All this part of the edifice is of red brick; it is only two stories high, and is surmounted by a half-sloping roof. The whole is crowned with balustrades and sculpture, once richly gilt, and is ornamented with vases, trophies, busts, and statues. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80

in number, and are placed on brackets between the windows; the statues, vases, etc., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre is a balcony of white marble, supported by eight Doric columns, of beautifully-coloured marble; above this are two recumbent figures, forming a kind of pediment, and supporting a clock—Mars, sculptured by Marsy, and Hercules, by Girardon. The dial-plate of this clock was used only to mark the hour of the last king's death, which, in the case of Louis XIV., was announced by the principal gentleman of the bed-chamber, who came out on the balcony below, and, exclaiming "*Le roi est mort!*" broke his wand of office; he then took up another, and cried "*Vive le Roi!*" A round overhanging turret graces one of the corners of the southern wing. The pavement of the *Cour de Marbre*, from which it derives its name, was formerly much more elevated. In the centre stood a beautiful basin and fountain; and the court itself was often used by Louis XIV. for festivals and "masques." To the south of the *Cour Royale*, a small court, called the *Cour des Princes*, divides the wing finished by Louis XVIII. from the main body of the southern wing of the palace. This wing encloses the *Cour de la Surintendance*, so called from the offices that once occupied its eastern side, and which have recently been ceded to the municipality of Versailles for the public library, etc. A street approaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, now a military hospital, substantially built of brick, enclosing a square court, and containing 1,000 rooms, in which no fewer than 3000 persons were lodged when the Court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with trophies in relief. This manufactory attained the highest celebrity, and supplied the French army annually with 50,000 muskets. In 1815 it was stripped and devastated by the Prussians. On the northern side of the *Cour Royale* a small court intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. It is ornamented with Corinthian pilasters between the windows, with sculpture, formerly gilt, and a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side, and is said to have resulted from a design of the architect, to force Louis XIV. to raise the whole palace another story. The northern wing comprises the *Cour de la*

Bouche, where the kitchens were, and the *Cour du Théâtre*; the latter bounded on the north by the *Salle de l'Opéra*, the exterior of which is plain and massive. Beyond the theatre is one of the great reservoirs which supply the fountains. The eastern side of these courts is formed by a pile of building of elegant design, and harmonizing with the older parts of the palace, restored by his present Majesty; it forms one side of a wide street, to the east of which are some minor dependencies of the palace, and another reservoir. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings, and consists of a ground-floor, first-floor, of the Ionic style, and attic. The wings, the southern being rather the longer of the two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375. Although of great perfection in its details, and remarkable for the delicate colour of the stone, this structure has been justly criticised for its too great length and uniformity. Along the immense extent of the façade there is no pediment, no pavilion, or other salient object to break the sameness, except peristyles of coupled Ionic columns, from distance to distance. These peristyles are 15 in number, and above each are placed, over the cornice, allegorical figures in stone, of good execution. The balustrade which crowns the edifice was formerly surmounted by vases and groups, now destroyed by time. The best view of this front is from either end of the great terrace, and of the whole palace from the heights of Satory.

INTERIOR, AND HISTORICAL MUSEUM. (1) Before noticing the internal arrangements of the palace, the reader should be informed that the gallery is only open to the public on Saturday, Sunday, Monday, and Tuesday, from 11 to 4. (See Preface, p. v.) The historical collections comprised in the palace may be divided into six principal sections:—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4. Views of Royal Residences, etc.; 5. Marine Gallery; 6. Tombs. The historical pictures represent the great battles, military and naval, which have illustrated the arms of France from the earliest periods:—the most remarkable historical events in the national annals;—the age of Louis XIV.;—the reigns of Louis XV. and Louis XVI.; the brilliant epoch of 1792;—the victories of the Republic;—the

(1) In describing the interior of the palace, we shall follow the order laid down by M. Vatout, in his excellent work; and for detailed information on the pictures, statues, local particulars, etc., shall refer to the works quoted in a preceding note, and to the catalogues of the museum.

campaigns of Napoleon;—the principal events of the Empire; the reign of Louis XVIII.;—the reign of Charles X.;—the Revolution of 1830, and the reign of Louis Philippe. The portraits comprise the Kings from Pharamond to the present day—Grand Admirals,—Constables, Marshals, and celebrated warriors of France, with a large collection of persons of note of all ages and countries. The busts and statues comprise also a great number of illustrious personages, from the earliest times of the monarchy, and a supplementary series is to be found, elucidating the history of France, in the medals and coins. The views of royal residences have a particular value, as representing edifices, many of which no longer exist, and as illustrating the costumes, etc., of past times. To arrange these collections chronologically was found to be impossible, from the nature of the locality, the sizes of the pictures, etc.; the classes, therefore, enumerated above have been kept together, as far as was compatible, and each of them may be examined separately, or in conjunction with the rest. Additions to this gigantic and splendid museum are making every day.

Northern Wing.—The interior of this wing has not been so much changed as that of other parts of the palace. It will be sufficient to enumerate the personages who have resided in it, to show that it possesses local interest. It stands in part on the site of the *Fontaine de Téthys*, immortalized by La Fontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the Prince de Conti, elected King of Poland in 1697, the Duke du Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the *Memoirs*. In after times the ground-floor was partly occupied by the Prince de Condé, who commanded the army of emigrants during the Revolution; and the first floor by the Dukes of Angoulême and Berri, sons of Charles X. It was in the room of this story, immediately adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court.

The *Historical Museum* is entered from the ground-floor vestibule of the Chapel, on the side fronting the gardens. The walls are adorned with an allegorical alto-rilievo, representing Louis XIV. crossing the Rhine at Tolhuis in 1672. A suite of apartments, eleven in number, contains a series of pictures illustrating some of the principal events of the history of France up to the Revolution. At the end of this suite, the visitor, if provided with a special ticket, will be introduced to the *Salle de l'Opéra*, described below, not to interrupt our

present subject. Behind the historical apartments, in a gallery, 300 feet in length, are the busts, statues, and monumental effigies of the kings, queens, and illustrious personages of France to the reign of Louis XV. In the middle of this gallery, on the left, is the entrance to the *Salles des Croisades*, a series of five splendid rooms in the Gothic style, forming a gallery of pictures relating to those interesting periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land; the 3d room, bisected by a series of three arches, contains colossal pictures of battles fought during the crusades. Between the arches are three monumental tombs; the lateral ones, in plaster, bear the recumbent figures of Parisot de la Vallette and Pierre d'Aubusson, Grand Masters of the Order of St. John of Jerusalem; the central one supports the original marble statue of Villiers de l'Isle Adam in the attitude of prayer; the piers of the arches and the intervals of the walls between the pictures are filled with escutcheons bearing the respective names and dates. In the wall opposite the window are the oaken gates of the Hospital of the order of St. John of Jerusalem, in the island of Rhodes, given to the Prince de Joinville by Sultan Mahmoud in 1836. The shields above these gates are finely carved. On issuing from the statue gallery, a staircase by the side of the Chapel leads to the vestibule of the first floor. Here is another gallery of statues, etc., of personages illustrious in the earlier ages of the monarchy; one of the most interesting of which is the admirable statue of Joan of Arc, executed by the late lamented Princess Marie of France, Duchess of Wurtemberg. In the central recess overlooking one of the principal staircases is a beautiful statue of the late Duke of Orleans, executed by Pradier, in white marble. The pedestal is octagonal; four of its sides are graced with statues of genii in niches, of extraordinary beauty; on two more are bas-reliefs illustrating scenes of the African campaign conducted by the Prince; the statue itself represents him in an easy sitting posture; the drapery is graceful. From here doors lead to the *Salle de Constantine*, containing large pictures of the taking of that place, by Horace Vernet, besides other scenes of the war in Algeria, and the taking of Antwerp, Ancona, and St. John of Ulloa. In an adjoining saloon is the large picture, by Horace Vernet, of the surprise of the Smala of Abd-el-Kader, a painting which greatly occupied public attention in 1845, and the principal defect of which is considered to be its enormous extent, though the talent of the artist is unquestionable. Opposite is another large painting, by the same, of the affair of Sidi Brahim. Some Brussels tapestry will attract attention. Returning to the statue

gallery, the visitor ascends the staircase leading to the attic story, where a new room to the right has lately been opened, containing portraits of celebrated literati, men of science, and artists. Opposite is a suite of seven rooms on the garden-side, and three more looking into the northern court, containing a precious collection of historical portraits, many of which are original; between the embrasures of the windows are glass cases with coins, medals, etc. Returning to the first story, the visitor will examine a suite of 10 rooms, on the garden-side, constituting the *Gallery of the Reign of Louis Philippe*, in which the series of historical paintings is continued up to the revolution of 1830. It ends in the elegant Corinthian vestibule, already mentioned, with statues of France and Peace in niches, and affording a commodious view of

The Chapel.—The interior of this edifice, restored by King Louis Philippe to its original splendour, affords one of the most magnificent spectacles to be witnessed at Versailles. All the grandeur and taste of the age of Louis XIV. were concentrated, as it were, in this single spot. The King, always punctual in his religious devotions, required daily attendance at mass from his courtiers, and founded a chapter of priests for the service of this Chapel. Many remarkable religious ceremonies took place before its altar; one of the most interesting was the marriage of Louis XVI. and Marie Antoinette, in 1769. It consists of a nave and aisles formed by arches with finely sculptured spandrils, and supporting the upper gallery fronted with Corinthian columns. The square compartments of the ceiling of this gallery are painted with sacred subjects. The internal dimensions are 114 feet to the altar, 60 feet in breadth, and 86 feet in height. The pavement is of costly marbles, divided into compartments, and wrought in mosaic; the balustrades of the galleries are of marble and gilded bronze. The vaulted ceiling springing from a rich architrave and cornice, above the lofty columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the Boullongnes and Coypel. The Chapel of the Virgin should not escape notice; the paintings being the most exquisite productions of the younger Boullongne. Before the visitor quits the gallery he should notice in the royal pew two admirable bas-reliefs, the Circumcision, by Poiriet, and Christ with the Doctors, by Coustou. In the aisles are seven chapels, or altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, the latter peculiarly worthy of inspection. They stand in the following order: 1, Martyrdom of Ste. Adelaïde, by Adam; 2, Ste. Anne teaching the Virgin; 3, St. Charles Borromeo imploring Heaven to arrest the plague at Milan, by

Bouchardon; 4, the Chapelle du Dauphin, opposite to which is a Last Supper, by Paul Veronese; 5, Martyrdom of St. Peter; 6, St. Louis succouring the plague-stricken, by Poiriet; 7, Martyrdom of Ste. Victoire. The high altar is exceedingly grand, being ornamented on either side with marble statues of Louis XIII. and Louis XIV., offering their crowns to the Virgin; the organ is considered as one of the finest in France. The windows are arched, and bordered with stained glass. During the Revolution this Chapel remained almost uninjured. Service is chaunted here every Sunday morning with great pomp. The interior of the Chapel is only visible on Wednesdays, Thursdays, and Fridays from 12 to 4.

The *Salle de l'Opéra*.—At the opposite extremity of the northern wing, and approached by a staircase lately constructed, is the theatre. Its length is 144 feet, divided into equal parts by the curtain; its breadth 60 feet, and its height 50; 14 Ionic columns, fluted and gilt, separate the upper boxes, fronted with balustrades, etc., richly gilt. The other decorations are in crimson and gold, with a profusion of mirrors and chandeliers. The ceiling is by Durameau. The King and court occupy during the representations the platform above the pit, which is reserved for the Staff. The central box of the first tier is for the Ambassadors. Behind the entrance is the *Foyer du Roi*, where the Court retire for refreshment between the acts. It is of Ionic architecture, lit by four windows; above the doors and chimney piece are fine alti-rilievi, and the decorations are in keeping with those of the *Salle*. The *Foyer des Ambassadeurs* is below. Of the grand fêtes given here, the first was in honour of the marriage of Louis XVI.; the next, for the birth of his son; the third, the ill-judged banquet of the Gardes du Corps, in 1789; the fourth, on the grand inauguration of the Historical Museum, 17th May, 1837; and the last, on the occasion of the National Exhibition in 1844. (See p. 190.) On the first of these occasions it was lighted with 10,000 wax candles, and the expense, whenever a grand opera was performed, is said to have been upwards of 100,000 fr. This is not open to the public without a special permission, which is to be obtained by writing to *M. l'Intendant de la Liste Civile, No. 9, Place Vendôme*.

From the vestibule of the Chapel the visitor enters

The *Grands Appartements*, which occupy the whole of the first floor of the central projecting building facing the garden; the suite on the north belonged to the King, that on the south was the Queen's. The former present a striking contrast to the other suites of the palace; they are large and lofty, encrusted with marbles, and loaded with a profusion of massive

gilded ornaments; the ceilings are richly painted, and the general effect is gorgeous. The Queen's apartments are in white and gold, with ceilings less richly painted, and from their southern aspect have a light and cheerful appearance. All these rooms, which have been restored with great care and judgment, contain a most interesting series of pictures and portraits illustrative of the life and domestic relations of Louis XIV. The *Salon d'Hercule*, which precedes the suite, once descended to the ground-floor, and was the chapel where Bossuet and Massillon preached. The splendid ceiling, 64 feet by 54, representing the apotheosis of Hercules, was executed by Lemoine in 1729. Here are also the equestrian portrait of Louis XIV., and the Passage of the Rhine. The three following rooms are the *Salons de l'Abondance*, *de Vénus*, and *de Diane*, which derive their names from the subjects painted on the ceilings, of the two first by Houasse, of the latter by Blanchard. In that of Venus is a beautiful group in white marble, by Pradier, representing the three Graces, and in that of Diana, is the portrait of Marie Thérèse d'Autriche. The entrance to the *Salle des États Généraux* is from the Salle de l'Abondance. Its walls are covered with paintings representing the sittings of the States General on various occasions, the *lits de justice*, etc., thus forming a complete history of the origin and gradual progress of Constitutional government in France. Three more rooms follow, with other historical pictures. Returning to the Grands Appartements, the *Salon de Mars* was used as a ball-room by Louis XIV.; its ceiling is by several artists of that age. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling by Philippe de Champagne. Next is the *Salon d'Apollon*, or Throne Room, where Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI.; the ceiling is by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces*, (or *de Louis XIV.*), one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring 242 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with arches on the opposite wall, filled with mirrors, sixty Corinthian pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arches; each of the entrances is adorned with columns of

the same order. The vaulted ceiling was painted along its whole length by Lebrun; and is divided into nine large and eighteen smaller compartments, in which are allegorically represented the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in 1678. In niches on either side are marble statues of Venus, Minerva, Adonis, and Mercury. "It was in this gallery," says M. Vatout, "that Louis XIV. displayed all the grandeur of royalty; and such was the luxury of the times, such the splendour of the court, that its immense size could hardly contain the crowd of courtiers that pressed round the monarch." Several splendid fêtes were held in it, of which those on the marriage of the Duke de Bourgogne in 1697, and on the arrival of Marie Antoinette, were the most brilliant. At a short distance down, through one of the doors to the left, is the entrance to the private apartments, the first of which is the *Cabinet du Roi*, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV., among which will be noted the council table and fauteuil of the King. At one end is a celebrated clock, which displays a figure of that Monarch, and plays a chime when the hour strikes. In this room Louis XIV. used to transact business with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign which ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the grandees of Spain his grandson, the Duke d'Anjou, as their king, and declared that "thenceforth there were no Pyrenees." Louis XV. here signed the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, also, that easy monarch suffered Mme. du Barri to sit on the arm of his chair in the presence of the Council, and to fling into the fire a packet of unopened dispatches. On the 23d June, 1789, in the recess of the window nearest the Royal Bedchamber, Louis XVI. received from the Marquis de Dreux-Brézé the bold reply of Mirabeau, that "the deputies were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets!" The next room is the *Chambre à Coucher de Louis XIV.*, which occupies the centre of the front towards the *Cour de Marbre*, and is the gem of the palace. The decorations of this splendid room, of the Composite order, are exceedingly magnificent, and the furniture has been carefully restored to the state in which it was at the decease of the "Grand Monarch." The present ceiling is adorned with the "*Titans*" of Paul Veronese, brought from the hall of the Council of Ten, at Venice, by Napoleon; portraits of the im-

mediate ancestors of Louis XVI. decorate the walls, also two fine pictures of the Italian school. The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died, and the coverlet and hangings are partly the work of the young ladies of St. Cyr. Since the death of Louis XIV. no monarch has slept in this room; but from the balcony Louis XVI., attended by his Queen and children, addressed the infuriated mob who came to drag him from his palace on the 6th October, 1789. A gilt model of the imperial crown of Charlemagne has recently been placed in this room. We next come to the *Oeil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from an oval window at the extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who waited here the “*lever*” of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. A door on the left leads to the *Salle des Gardes du Corps du Roi*, and the *Salle des Valets de pied du Roi*, containing some good paintings of the Flemish school.

Leading from these apartments, on the northern side of the *Cour de Marbre*, is a suite of rooms, called *Les Cabinets*, to which none were admitted but those who had the *grande entrée*. They are not open to the public without a special order. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors; here the death of Louis XV., so graphically described in Madame Campan’s *Memoirs*, took place. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the days of the month, the phases of the moon, the revolution of the earth, and the motion of the planets. Near this is a fine marble table, on which is engraved a plan of the forest of St. Germain. On the floor is a meridian line traced by the hands of Louis XVI. Next comes the *Cabinet des Chasses*, from whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grating on the left of this window admitted Madame du Barri secretly to the chamber of Louis XV.; her apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door. At the bottom of this staircase, leading into the *Cour de Marbre*, an attempt was made to assassinate Louis XV. by Damiens in 1757. On the same floor with the apartment of Madame du Barri are several small chambers, where Louis XV. and his successor used to seclude themselves; adjoining was a workshop where Louis XVI. had his turning-lathe established, and another in which his forge still exists. Above was a *belvédère*, overlooking the palace and neighbourhood, where the latter mo-

narch was accustomed to sit with a telescope, and amuse himself in watching what passed in the town and palace gardens. The *Cabinet des Chasses* contains the portraits of the principal architects, painters, etc., who have contributed to the building and ornamenting of the palace. An elegant cupboard will be remarked, with a miniature representing a hunting party; and adorned around with medallions, in Sèvres porcelain, of family portraits of the time. A room adjoining this, on the *Cour des Cerfs*, was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it is now the saloon of King Louis Philippe during his visits to Versailles. The *Cabinet de Louis XVI.*, where the king traced out the route of the unfortunate La-
peyrouse, was the private dining-room of Louis XIV., in which he generally dined with Madame de Maintenon and his family. The great monarch never touched tea, chocolate, coffee, or any liqueur; he disliked game, but was fond of pastry; he had only two meals a-day, and drank no other wine than Champagne, always iced. In this room Louis XIV. himself waited on Molière, to teach his courtiers to respect genius. Immediately adjoining is his *Confessional*, and the identical chair once occupied by Père la Chaise, or Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. The private apartments terminate here at the extremity of the *Cour de Marbre*; they contain numerous portraits and pictures relating to the personages and times by which they have been rendered remarkable. Returning to the *Salle des Pendules*, the visitor passes to the *Cabinet de Travail*, with an equestrian portrait of Louis XIV.; next are the *Cabinet de la Vaisselle d'or*, with a portrait of Madame de Maintenon, and the infant Marie Adelaïde of Savoye at her knees; the *Cabinet des Médailles*, with a miniature painting of fine execution representing the Coronation of Louis XV., the *Bibliothèque*, where the historians of France are now collected, and in which, in a cupboard near the northern door, the famous *Livre Rouge* was discovered; and the *Salle à manger de Louis XV.*, with three paintings, the taking of Cambrai, of Naer-
don, and of Reinberg.

A small door in the south-west corner of the *Oeil de Bœuf* communicates with the Queen's private apartments and bedroom. These also require a special ticket, and go by the name of *Petits Appartements de Marie Antoinette*. By another door on the right the visitor re-enters the *Galerie des Glaces*, at the end of which is the *Salon de la Paix*, one of the most beautiful rooms in the palace. The ceiling, by Lebrun, represents France dispensing universal peace and abundance; this saloon

was formerly used as the Queen's card-room, and was the scene of many curious and piquant anecdotes. From this opens the *Chambre à Coucher de Marie Antoinette*, occupied successively by Maria Theresa, Queen of Louis XIV., Maria Leczinska, Queen of Louis XV., and Marie Antoinette. Here the Duchess de Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême, and here the latter unfortunate Queen was roused from her bed on the fatal night of the 5th and 6th October, 1789, and forced to escape by a small corridor leading to the *Oeil de Bœuf*, from the mob which had burst into the palace. The decorations of this room are exceedingly chaste; the ceiling is by Boucher. The *Salon de la Reine* was used for the Queen's evening parties, which were at their highest splendour under Maria Theresa, Queen of Louis XIV. The ceiling is by Michael Corneille. In the *Salon du Grand Couvert de la Reine*, Louis XIV., during the life-time of his consort, frequently dined. Maria Leczinska always dined here in public, and also Marie Antoinette while Dauphiness. The present ceiling is remarkable for a fine painting by Paul Veronese, *St. Mark and the Theological Virtues*, brought by Napoleon from Venice. The next room, the *Salle des Valets de pied de la Reine*, contains an admirable ceiling, by Coypel, and has obtained a melancholy celebrity from the slaughter of the Queen's guards, on the occasion above alluded to. Here is a marble statue by Coysevox, representing Marie Adelaïde of Savoy in the costume of Diana, and marble busts of Louis XVI., Louis XV. in his youth, Marie Antoinette, Marie Leczinska, Louis the Dauphin, Marie Adelaïde, and Madame Elizabeth. The Queen's state apartments terminate here at the *Escalier de Marbre*, which is one of the finest in France for the richness and variety of its marbles, and produces a grand effect. Immediately leading from them is the *Grande Salle des Gardes*, now called the *Salle du Sacre*, from its containing David's famous picture of the *Coronation of Napoleon*. (1) Opposite is his distribution of the Eagles to the Legions, and facing the windows, the *Battle of Aboukir*, by Gros. Here also are paintings of Napoleon, as General and as Emperor. Several small rooms completing the remainder of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV., and now contain pictures illustrative of the campaigns of 1793 and the two succeeding years. Next follows a saloon, formerly

(1) The artist received 100,000 fr. for this fine painting, and 75,000fr. for the "Distribution of the Eagles to the Legions." A second picture of the Coronation, also by David, was lately sold in Paris for less than 3000 fr.

called the *Salle des Cent Suisses*, and now *Salle de 1792*. It is now one of the most interesting apartments of the palace, containing portraits of all the great military characters of the Revolution, and many in duplicate, representing them as in 1792, and as they afterwards became under the empire. Napoleon is seen as lieutenant-colonel, in 1792, and as Emperor, in 1806; Marshal Lannes as sub-lieutenant, in 1792, and Duke de Montebello, in 1804;—Marshal Soult as sergeant, in 1792, and Duke de Dalmatie, in 1804;—Murat as sub-lieutenant, in 1792, and King of Naples, in 1806; Marshal Bernadotte, the late King of Sweden, as lieutenant, in 1792, and Prince of Pontecorvo, 1804;—Louis Philippe, as lieutenant-general, in 1792, and King in 1830. Besides these are valuable portraits of Lafayette, Dumouriez, Kellermann, and most of the marshals of Napoleon. Two rooms adjoining contain additional subjects of 1793 and 1794. A few steps in one corner of this room lead to a series of eight rooms, called from their contents the *Galerie des Gouaches et Aquarelles des Campagnes de 1796 à 1814*. In this division of the palace are also the old apartments of Cardinal de Fleury, minister to Louis XIV.

The upper story of the centre, like the corresponding one in each of the wings, was occupied in the palmy days of Versailles by the nobles officially attached to the court. The apartments contained in it are now appropriated to the general service of the palace, and to part of the museum of portraits.

Southern Wing.—This part of the Palace, being appropriated to the children and immediate family of the monarch, was called *Aile des Princes*; its internal arrangement having been recently entirely changed, it is no longer possible to point out the places of local interest, as in the central building; it will therefore be sufficient briefly to enumerate the Princes who inhabited it. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Fénélon as their preceptor; the Duke of Orleans, brother of Louis XIV., and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was inhabited by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Égalité, and under it, where the arcade now leads into the garden, was a small theatre, in which Lulli and Quinault often charmed the ears of the court. On the ground-floor, the daughters of Louis XIV., the Count and Mlle. de Charolais, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged. The upper

story, as has been already observed, was occupied by nobles of the court.

From the *Salle de 1792* the visitor enters this wing, on the first floor, after passing the *Escalier des Princes*, adorned with coupled Composite pilasters, a highly sculptured ceiling, numerous bas-reliefs, and marble statues of Louis XIV. and Louis Philippe, and finds himself in the *Grande Galerie des Batailles*, or *Galerie de Louis Philippe*, which includes the greater part of the attic, and constitutes an immense gallery 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre, supporting intermediate arches, relieve the monotony of so great a length; the roof, vaulted like the *Galerie des Glaces*, is lighted by double sky-lights, and richly ornamented with gilded compartments. At each end are frescos by Abel de Pujol, and on the walls are pictures of large dimensions, representing great military triumphs, commencing with the battle of Tolbiacs, gained by Clovis in 496, and ending with that of Wagram, 6th July, 1809. The effect of this gallery is exceedingly imposing. The works of Gérard and Horace Vernet, among other fine productions, cannot fail to attract attention. Around are busts of eminent generals on pedestals; and in the embrasures of the central windows are the names of the Princes, admirals, marshals of France, etc., inscribed on black marble. Next to this is the *Salle de 1830*, devoted to pictures recording the principal events of that memorable revolution. Namely: Louis Philippe on the Place de Grève; Declaration of the Deputies, and the Distribution of standards to the National Guards. The ceiling is painted by Picot with a group of Justice, Truth, and Fortitude. Behind these rooms runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV.* By a staircase on the right in this gallery, the visitor ascends to the *Attique du Midi*, previous to which, he will remark a painting opposite the landing-place representing the Death of Louis XIII. The attic itself consists of five rooms, filled with historical portraits, the greater part of which relate to personages anterior to the first revolution. In the last room he will find, besides other portraits of the Royal Family of England, full-length pictures of George IV., and the Duke of York; and also portraits of Pitt and Fox. Next follows a room partly bisected by a central partition, containing views of the *Royal Residences*, and another similar to it, with portraits of our time, and others contemporary with Napoleon. In a smaller room are those of Louis XVIII., Charles X., and the Duke d'Angoulême. In a small cabinet annexed is a series of full-length miniature portraits

and a painting by Heim, representing Charles X. distributing the Cross of St. Louis. Next comes the interior of the turret, already mentioned, overlooking the *Cour de Marbre*, containing a bust of Louis XIII., and leading to the *Escalier de Marbre*, which we descend along its whole length. In a niche on a landing-place of this most splendid staircase is a statue of Henry IV. in his youth, by Bosio. The vestibule below contains busts of Boileau, Santeuil, Claude Perrault, and other eminent men. By a small staircase to the left the visitor descends to the *Galerie des Tombeaux*, a collection of models in plaster of monumental statuary from the tombs of remarkable personages. At the opposite extremity steps lead down to six vaulted rooms, below the level of the *Cour de Marbre*, in which the series above is continued, and where fine plaster models will be seen of Louis XVI., Louis XVIII., Charles X., etc. On reascending we find the *Galerie de l'Empire*, 327 feet long, filled with statues and busts of celebrated generals from 1790 to 1815. Here is a splendid colossal marble statue of Gen. Hoche, by Milhomme, also statues in marble of Kléber, Pichegru, Custine, Leclerc, etc. The *Galerie des Marines* and another collection of portraits in four rooms, opened in Feb. 1844, are entered from this gallery. The visitor will then be introduced to a large saloon at the southern end, dedicated to the glorious recollections of Marengo, etc., and return through a suite of fourteen rooms, facing the gardens, containing more than 300 pictures illustrative of the military history of Napoleon from 1796 to 1810. Midway is the *Salle de Napoléon*, containing the various statues and busts of the Emperor. On leaving this suite, by descending the *Escalier des Princes*, and crossing a vestibule, the visitor enters the

Centre Ground floor.—These apartments on the southern side of the palace towards the garden were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; by Louis the Dauphin, son of Louis XV., and father of Louis XVI.; by Louis XVI., and Marie Antoinette; and Louis XVIII. They now contain the portraits of the Grand Admirals, Constables, and the Marshals of France. The centre of the western front was a vestibule in the time of Louis XIV., by which egress was afforded to the gardens; it was afterwards converted into apartments by Louis XV., and now forms the beautiful gallery of Louis XIII., one of the happiest alterations effected by his present Majesty. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and, afterwards, of the Princesses, daughters of Louis XV.; they now contain the long series of portraits of marshals and cele-

brated warriors. The last rooms of this suite, near the vestibule of the chapel, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor. The rooms on this floor had been spoiled by alterations made under Louis XV., and it remained for his present Majesty to restore them to their original state. Behind the *Galerie de Louis XIII.* were the bathing-rooms of Marie Antoinette, now changed into the Gallery of the Kings of France. The other rooms on this floor, surrounding the *Cour de Marbre*, contain on the south some views of royal residences of France. Four small courts, two on either side, are comprised within the buildings of this central pile; adjoining that to the north was a magnificent vestibule and staircase of marble leading to the grand apartments, in the time of Louis XIV. This was taken down by his successor, but the corresponding staircase, on the southern side, known since then as the *Escalier de Marbre*, with its vestibule, was suffered to remain; another staircase, of elegant construction, called *Escalier des Ambassadeurs*, has been formed near the vestibule of the chapel by Louis Philippe.

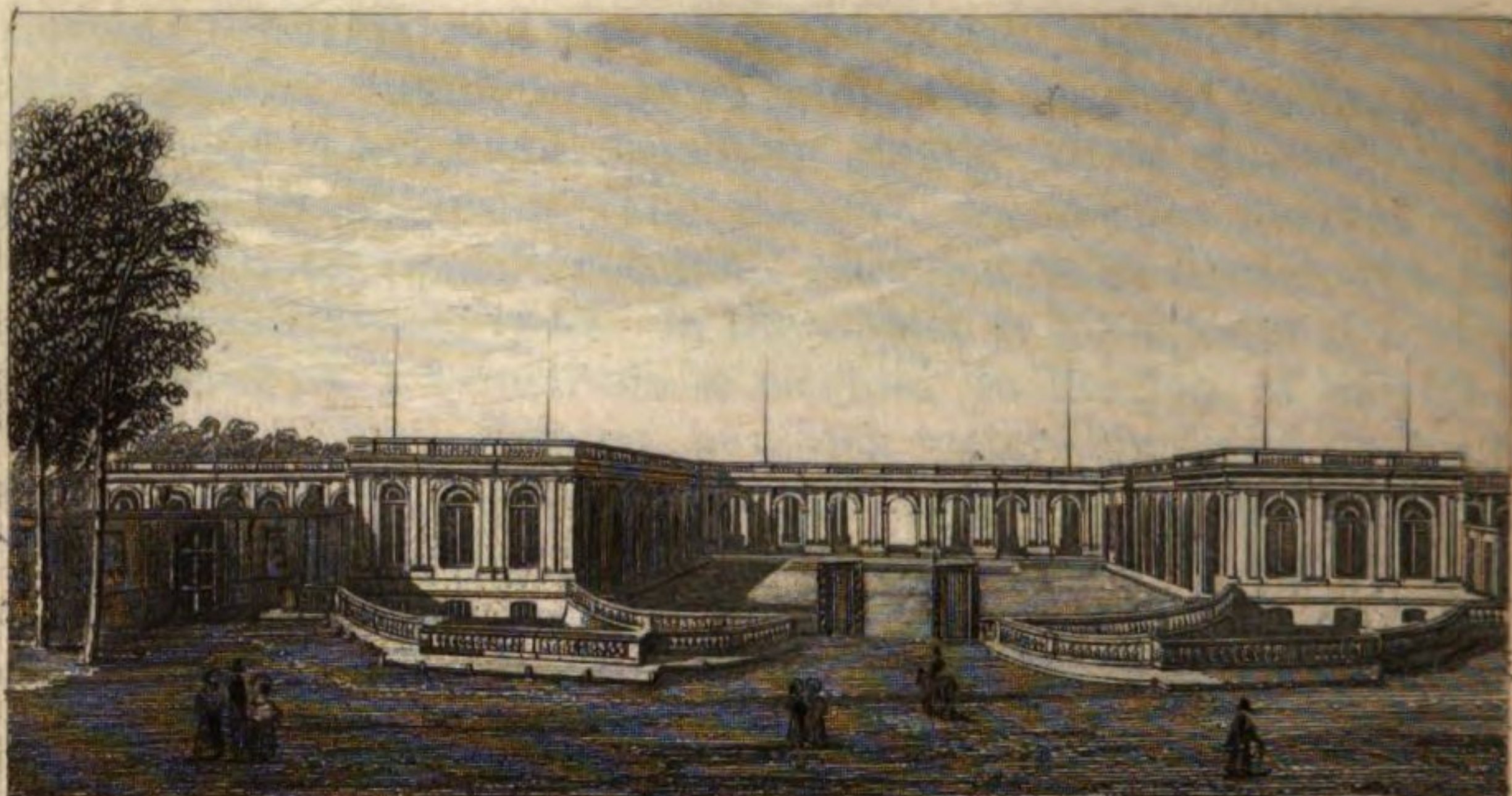
THE GARDENS AND PARK.—The former no longer contain the trees planted by Louis XIV.; they were destroyed in 1775, by order of Louis XVI., and the garden was replanted. The stranger is astonished not less by the variety and effect of the plantations and water than by the immense number and beauty of the statues, groups, and vases.—The *Terrasse du Château* has four fine bronze statues, after the antique, by the Kellers, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributaries, namely, the Garonne and Dordogne, the Seine and Marne, the Rhone and Saone, and the Loire and Loiret. The groups of children were cast by Aubry and Roger, and the other figures by the Kellers. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots. This terrace is separated from the *Parterre d'Eau* by a parapet level with the latter, upon which are placed twelve vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The side nearest the palace displays a bronze statue of Napoleon.—The *Orangerie*,

situated below the Parterre du Midi, is bounded on each side by an immense flight of 103 steps, leading to an iron gate on the road to Brest. The piers of these gates are crowned by groups in stone, and the green-houses, constructed after the designs of Mansard, extend on three sides, forming a splendid structure of Tuscan architecture. Here the orange and pomegranate-trees, etc., are preserved during the winter, and in summer are removed to the walks of the Orangery, and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a fine colossal statue of Louis XIV., by Desjardins. One of the orange trees possesses an historical character. It was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seed in 1421, and, after flourishing under 12 reigns, does not seem to have approached the end of its long career. Its branches are now encircled by iron rings to support their weight. The ground in front of the Orangery is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord*, approached by a flight of steps in white marble, is in front of the northern wing of the palace, and is separated from the Parterre d'Eau by a wall crowned with 14 bronze vases, cast by Duval. At the angles near the steps are two fine vases of Egyptian marble, by Rousseau, and on the sides of the steps two statues copied from the antique, the one the Arrotino, by Fognini, and the other, Venus, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The bassin de la Pyramide consists of four round basins rising one above another in a pyramidal form. The figures are in lead; those of the two first basins are by Lehongre, and those of the third by Girardon. Along the shrubbery which bounds this parterre on the north are eight statues in white marble. Below the bassin de la Pyramide are the *Baths of Diana*, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon*, and *de Neptune*, between two long and narrow grass-plots, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a sort of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and overflows into the basin below. On the sides

of the avenue lie the groves called *Bosquet de l'Arc de Triomphe* and *des Trois Couronnes*, which possessed many works of art, but retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a close hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is the grand *jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons bearing Cupids, by Bouchardon. From these five groups, especially that in the centre, issues a deluge of water, which is further augmented by grand *jets d'eau* rising from different parts of the basin, and also from the vases. From the *Bassin de Neptune* we return to the *Parterre d'Eau* by the avenue *des Trois Fontaines* and *des Ifs*, which are in the same line. The former is without ornament; the latter contains 14 white marble vases and 5 statues.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a curving road, skirted by yew-trees and bounded by a close hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the *Parterre d'Eau* to that *de Latone*, at the top of which are two vases of white marble exhibiting the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace in advance of the *Bassin de Latone*, and descend, by two smaller flights, to a lower terrace on which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The *Bassin de Latone* presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Lybia, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets

are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures partly metamorphosed, to correspond with the fountain of Latona.—The *Allée du Tapis Vert* derives its name from a lawn which extends the whole length from the Parterre de Latone to the Bassin d'Apollon. It is ornamented with 12 statues and 12 beautiful vases in white marble.—The *Bassin d'Apollon*, which, except that of Neptune, is the largest in the park, is situated at the extremity of the *Allée du Tapis vert*. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, extending as far as St. Cyr (see p. 506), 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance to the Jardin du Roi lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four antique vessels in bronze.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chestnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon.—*Bassin du Printemps et de l'Été*. We now cross the *Allée du Tapis Vert*, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora; before her is a

basket of flowers, and around are children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is a small channel, in which water flows and escapes from distance to distance from shells. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms used by the different nations of Europe, executed by Girardon, Mazaline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade*. A triangular space opposite the *Bosquet des Dômes* contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy. Water also issues from his hand and from parts of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the *Quinconce* by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Tethis, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess. Two are preparing to bathe his feet, a third is pouring water into a basin; and three others stand behind, one of whom braids his hair, and two others hold vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsy, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene. This fountain is said to have cost 1,500,000 fr.—In descending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green, surrounded by a hedge, in which are four verdant niches,



GRAND TRIANON.



PETIT TRIANON.



SEVRES ROYAL PORCELAIN MANUFACTORY.



with statues after the antique.—The *Bassin des Enfants*, placed at the fourth angle of the Rond Vert, is decorated with a group of six children, in lead, playing in a small island, in the centre. Two others are swimming in the water, while from the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Étoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque*. The avenue that traverses the *étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming as many cascades. The fountains are distinguished by the names of the *Grandes Eaux* and the *Petites Eaux*. The latter play in summer on the first Sunday of the month; but the former only on great occasions, which are always announced in the journals. The *Grandes Eaux* present an exceedingly fine sight, and cost, it is said, from 8 to 10,000 fr. every time they play. As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last. On these occasions, the multitude of persons attracted to Versailles is very great; but the most ample means of communication are afforded by the two railroads, and first-class places (*diligences*) may be secured beforehand both for going and returning. Visitors should not remain late on account of the crowds at the railroads.

LE GRAND TRIANON is a royal mansion, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon, after the designs of J. H. Mansard. It is in the Italian style, consisting of one story, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent coupled Ionic columns and pilasters in Languedoc marble. The wings are ornamented in a similar manner. It is separated from the avenue leading to it by a fossé in masonry. The visitor is first introduced to the apartments of Madame Adelaïde, sister of the king, which occupy the left wing, and present little remarkable. The last room of the suite is the *Salle des Aides de Camp de Service*, giving entrance to the *peristyle*, adorned with coupled Ionic columns, which connects the two wings, and looks both into the garden and court. This leads to a circular Corinthian hall, adjoining which is the billiard-room, with portraits of Louis XV. and Marie Leczynska of Poland in their youth. Next is the *Salon de Famille*, containing several paintings and portraits, and an adjoining saloon for private conversation with the king. Adjoining this is a room with a circular basin of malachite of extraordinary size, resting on a tripod of *or-moulu*, presented to Napoleon by the

Emperor Alexander, on the occasion of the treaty of Tilsit. The *Salle-à-manger* is entered next, consisting of a gallery 160 feet in length, and full of remarkable paintings by Roger, Thomas, Bidault, Johannot, etc. By another chamber the visitor is introduced to the *chapel*, recently constructed by Louis Philippe. The wainscoting is of oak; there are a few good paintings, and an admirable Assumption copied from Prudon in enamel adorns the window. The library, and the apartments of the Duke and Duchess of Nemours, lead the visitor back to the billiard-room and peristyle already mentioned. Here begin the apartments of the King and Queen. The *Salon de la Reine* contains two portraits more of Louis XV. and Marie Leczinska. The *Cabinet de la Reine* leads to the Royal bedroom, most richly furnished and gilt. The hangings and curtains of the alcove are of crimson velvet, and a gorgeous balustrade separates it from the chamber. Next comes the *Salon des Glaces*, an elegant apartment lit by four windows, and adorned with a profusion of mirrors. The *Cabinet de Travail du Roi*, and his private library, with some minor apartments, close this suite. The decorations of these apartments are richer than those of the first suite, which are white and gold. The private apartments of the King were also those of Napoleon, and are plainly furnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV., and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI., as a retreat from the pomp and ceremony of Versailles; Napoleon also frequently resided in it, and made a direct road from thence to St. Cloud. The servants who show these apartments, being mostly of long standing in the service of the Court, communicate many interesting historical details, partly from their own experience under the Empire, the Restoration, etc., and partly derived from local tradition.

LE PETIT TRIANON, situated at one extremity of the garden of the Grand Trianon, forms a pavilion 72 feet square. It consists of a ground floor and two stories, decorated with fluted Corinthian columns and pilasters crowned by a balustrade. The interior is ornamented in a simple but tasteful style. The first floor consists of an antechamber, dining-room (in which are the Four Seasons painted by Dejuinne), billiard-room, drawing-room, boudoir, the walls of which are covered with ara-

besques, the bed-room hung with blue silk, where may be remarked two ostrich's eggs adorned with miniatures by Bouchet, and, lastly, the cabinet de toilette, containing the time-piece of Louis XV. The second floor is inhabited by domestics. The Duchess of Orleans has the use of this villa at present. The garden, which is very beautiful, is laid out *à l'Anglaise*, and contains some choice plants and trees. It is extensive, and has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a small and beautiful theatre, formerly used by the court, and recently redecorated, and which should be particularly asked for by the visitor, since it is exceedingly well worthy of being seen, and almost always omitted to be shown by the guides. This mansion was built for Mme. du Barri, by Louis XV., who inhabited it when attacked by the contagious disease of which he died. Louis XVI. presented it to the queen, under whose directions the gardens were laid out.

The *Grand* and *Petit Trianon*, are only to be seen with a ticket, which is to be had by applying by letter to *M. l'Intendant de la Liste Civile*, No. 9. Place Vendôme.

The TOWN OF VERSAILLES is bisected by the *Avenue de Paris*, which divides it into the Quartier of *Notre Dame*, to the north, and of *St. Louis* to the south. Two other avenues, called *Route de St. Cloud* and *Route de Sceaux*, branch off from the Place d'Armes on either side of the Avenue de Paris. On proceeding down the rue Hoche, in the Quartier Notre Dame, the visitor will first remark the simple Doric façade of the Protestant church, where regular service is performed by a clergyman of the Established Church of England. Farther on is the *Place Hoche*, an octagon, in the centre of which stands a fine bronze statue of General Hoche, a native of the town, who distinguished himself in the troubles of La Vendée. The Church of Notre Dame, built by Mansard in 1684, fronts the rue Hoche. Its façade is composed of the Doric and Ionic orders, and is flanked by two small towers. The interior is Doric, and cruciform, with a nave and aisles, and lateral chapels, in one of which is a fine monument, representing St. Remy baptizing king Sicambre. There is also a curious picture of the Flemish school, the subject of which is the Virgin teaching the Saviour to read, whilst Joseph is busy planing a board. The rue Duplessis runs parallel to the Rue Hoche, and bisects the market-place, where the Halles, four buildings enclosing a square, will be remarked for the neatness of their design. In this street, at the corner of the fine avenue called Boulevard de la Reine, is the railway station of the Right Bank (*Rive Droite*). The opposite corner is occupied by the hospital, in which the Chapel

of St. Paul deserves attention. The *Collège Royal* stands in the Route de St. Cloud, enclosing a court laid out in walks; opposite the entrance is the front of the Chapel, consisting of four Ionic columns, supporting a sculptured pediment. This college was erected in 1766 by Queen Maria Leczinska, has a good Cabinet of Natural History, and about 500 pupils. On this side is also a villa formerly belonging to Madame Elizabeth, sister of Louis XVI., and a small theatre adjoining the palace. In the Quartier St. Louis, the Route de Sceaux is crossed by the *Avenue de la Mairie*, where the railway station of the Left Bank (*Rive Gauche*) is situated. At the intersection of the rue Royale and rue d'Anjou is a fine monument to the Abbé de l'Épée, well known for his zeal in behalf of the deaf and dumb. Around are four low uniform square buildings enclosing as many courts, called the Quatre Pavés, one of which is used as a market-place. An old fountain occupies the centre of another of them. The rue d'Anjou will lead the visitor to the Cathedral Church of St. Louis, built by the last of the Mansards in 1743; (1) a fine edifice with a front two stories high, with Doric and Corinthian coupled columns supporting a pediment. On the sides are two low square towers, with buttresses at the angles, adorned with Corinthian pilasters. The interior is cruciform, with a nave, and aisles surrounding both nave and choir. The aisles are formed by arched piers, between which are Ionic pilasters. The *ensemble* has an imposing effect. The transepts and lateral chapels contain some good paintings. In the western transept is an Adoration of the Shepherds, of powerful effect, by Restou. Further on in the chapels of the choir will be seen St. John the Baptist, by Latreille; St. Louis, by Lemoine; the Virgin presented in the Temple, by Vermont; Christ walking on the waves, by Fauchet; St. Vincent de Paule preaching, by Heim; and the conversion of Clovis, by Delaval. Some of the confessionals are remarkable for excellent and elaborate carving.—From hence the rue des Orangers leads to the *Grand Commun*, already mentioned (see page 520), near which is the public library, established in the building formerly called the *Hôtel des Affaires Étrangères*. It contains nearly 50,000 volumes, most of them choice editions proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 9 to 3 o'clock, except Sundays and festivals. It is also closed from Aug. 20 to Oct. 1. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military un-

(1) Although built in 1743, it is worthy of remark that its consecration only took place on the 12th of November, 1843.

dertakings which rendered France so powerful under Louis XIV. were discussed and resolved on. In the rue St. François is the famous tennis-court, celebrated for the oath taken by the National Assembly, which was the signal of the Revolution. South of the town and the palace is a vast sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2,100 feet in length by 720 in breadth. To the east of the *Pièce des Suisses*, which the route de Brest separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the *potager* is the beautiful and picturesque English garden of the Hôtel de Teller, formed by the Count de Provence, afterwards Louis XVIII. but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. (1) The air is salubrious, but colder than at Paris. The streets are wide and clean, and in the summer nothing can be more delightful than its numerous walks; in the winter, the town has a deserted and melancholy aspect. It possesses a few manufactories, and has three annual fairs. Races take place here in June, on the Plaine de Satory, south of the town. It is in contemplation to have a second meeting in October.

VILLETTE (LA), a large town, or rather suburb of Paris, outside the Barrière de Pantin, contains 10,000 inhabitants, and is bisected by the Canal de l'Ourq, which here forms the *Bassin de la Villette* (see p. 123). The eastern part is the *Petite Villette*, remarkable for an immense corn-magazine called *Entrepôt des Bleds*. The building consists of seven stories, and an arm of the canal passes under it for the purpose of loading and unloading the ships. Each story consists of a vast hall, filled with every species of grain, flour, etc., in sacks or in heaps. Trap-doors communicate with the canal below; the goods are raised by the aid of a steam-engine of 12 horse power, which communicates motion to five double windlasses in the uppermost story. On crossing the canal, the visitor finds himself in the *Grande Villette*. Here, directly opposite to the *Entrepôt*, is the *Church of St. James and St. Christopher*, with an elegant Corinthian façade. The interior consists of a nave, separated from the aisles by six fluted Doric columns on either side; the choir is semicircular; its cupola is painted in fresco with the seven Cardinal Virtues; on the lateral walls are

(1) The best hotels at Versailles are the *Hôtel des Réservoirs* and *Hôtel de France*. Their position close to the palace is convenient, and the accommodation they offer to the casual or permanent visitor is excellent.

the martyrdoms of the two patron saints. The five windows of the choir are adorned with figures of sacred personages in stained glass. Other decorations are in progress in various parts of the church, which well deserves a visit. The baptismal font and the pulpit are in white marble and of tasteful design. On either side of this church are two neat buildings for *Écoles Primaires*.

VINCENNES—is a village about a league east of Paris, celebrated for the château and forest which have existed here from the year 1137. At that time Louis le Jeune built a country-seat, and more than a century later St. Louis frequently resided in it, and administered justice, it is said, under an oak in the forest. In 1337, Philippe de Valois demolished the ancient building, and laid the foundations of the present, which was completed by his successors. Henry V., King of England, died at Vincennes, in 1422. Louis XI. enlarged and embellished the château, which was his favourite residence. During the reign of that cruel and superstitious prince, about the year 1472, the donjon of Vincennes became a state prison. Charles IX. died here in 1574. In the reign of Louis XIII., Marie de Médicis built a magnificent gallery, and Louis XIII. commenced two large buildings to the south, which were finished by Louis XIV. In 1661, Cardinal Mazarin died at Vincennes. The Duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal; and in order to have the young king, Louis XV., near him, he fixed his majesty's residence, in the first year of his reign (1715), at Vincennes instead of Versailles, till the palace of the Tuileries could be prepared. After that period the castle was used as a state prison, and the celebrated Mirabeau was confined in it from 1777 to 1780. In 1804, the unfortunate Duke d'Enghien, having been arrested in Germany, was shot here by order of Napoleon, on the 20th March, and buried in the southern ditch of the castle. His body was disinterred in 1816, and placed under a magnificent monument erected to his memory in the chapel. Prince Polignac and the other ministers of Charles X. were confined here after the Revolution of 1830; and at present the Duke of Montpensier occupies apartments in it. The château forms a parallelogram of large dimensions; round it were formerly nine towers, of which eight were demolished in 1818. The principal entrance is to the north, through a heavy buttressed rectangular tower, with pointed windows, and remnants of Gothic decorations. The donjon or keep is a square tower with turrets attached to the corners, situated to the west, and in the centre of a square fortified court, with round watch turrets at the angles. It is now used partly as a powder-magazine, and partly as a prison; it is

ascended by a winding staircase of 240 steps in the south-eastern turret, and the magnificent view it presents of the surrounding country and a part of Paris is well worth the trouble; a good telescope will be found useful. Opposite to this, in the large court, stands the chapel, called *la Sainte Chapelle*, a fine building of the 16th century. It is one of the latest specimens of pointed architecture remaining in France, and in plan closely resembles the Sainte Chapelle of Paris; it has two stone spires to the south, and another to the north-west; its pointed windows, of beautiful tracery, are canopied externally, and flanked with elegant pinnacles. The interior consists of a nave and polygonal choir, lit by five lofty and narrow pointed windows, adorned with beautiful stained glass by Jean Cousin, in which the monogram of Henry II., the letter H with the double crescent for Diana of Poitiers, bespeaks the period of their execution. Under a fine canopied quadripartite roof, resting upon four clusters of columns with pedestals, and approached by steps, stands the altar, beautifully executed in white marble. The table rests upon a series of nine pointed arches in front, and two lateral, with turns; in the spaces stand the statues of the Apostles, some of which are dreadfully mutilated. To the left of the altar is a colossal monument to the memory of the Duke d'Enghien, executed by Deseine. On a plinth of grey marble rests a basement with plain consoles at the corners; on the summit is the statue of the Duke standing, in the act of receiving consolation from Religion, who stands beside him with her cross; below to the right, is Crime raising her dagger, while to the left is France weeping. The two latter statues are spirited; the two former appear of rather tame execution. The visitor will remark the curious brackets adorning the piers, and the bold obtuse-pointed arch over the entrance. Upon the whole, the exterior of the chapel is much richer than the interior, contrary to rule. The *Salle d'Armes* occupies the eastern side of the principal court, north of the chapel. A staircase flanked and adorned with trophies of pikes, fire-arms, etc., leads to a long room on the first floor, lit by 17 windows on either side, and filled with two rows of lofty racks with muskets, besides cuirasses, swords, and pistols, ingeniously arranged in imitation of lustres, pedestals, etc. It contains 50,000 muskets, 25,000 pistols, and 40,000 sabres, with various other arms, all kept in beautiful order. At the furthest end is a bust of Louis Philippe. To the east of the principal court is another spacious court, with large arsenals, magazines, and stables. The castle has for some time past been used as the central depot of artillery for the garrison of Paris, and has been put in a state of complete defence. Great altera-

tions have lately been made in consequence of the fortifications of the capital.

Two regiments of artillery and a battalion of infantry form the garrison. The public are admitted on Saturdays to view the interior, with tickets, obtained on application by letter to *M. le Commandant de la Première Division Militaire*, 1, rue de Lille, but great inconvenience is experienced from carelessness on the part of the employés in this respect. The forest is very extensive, and is a favourite resort of the inhabitants of Paris and neighbouring villages. A mound and open space will be seen there, south of the château, for artillery practice.

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AT THE COURT OF FRANCE.

[Hours of business from about 11 to 1.]

AUSTRIA and PARMA, Ambassador, 121, rue de Grenelle St. Germain.

BADEN, resident minister, 7, rue Lepelletier.

BAVARIA, envoy extraordinary, minister plenipotentiary, 43, rue de Courcelles.

BELGIUM, Ambassador, 2, rue d'Angoulême St. Honoré.

BRAZIL, envoy extraordinary, minister plenipotentiary, 11, rue Neuve des Capucines.

DENMARK, envoy extraordinary, minister plenipotentiary, 37, rue St. Dominique.

FREE TOWNS, resident minister, 6, rue Trudon.

GREAT BRITAIN, Ambassador extraordinary and minister plenipotentiary, 39, rue Faubourg St. Honoré.

GREECE, envoy extraordinary, minister plenipotentiary, 30, rue Basse du Rempart.

HANOVER, envoy extraordinary, minister plenipotentiary, 16, rue Miromesnil.

HESSE-DARMSTADT, resident minister, 108, rue Neuve des Mathurins.

HESSE ELECTORALE, resident minister, 36, rue de la Ferme.

HOLLAND, envoy extraordinary, minister plenipotentiary, 22, rue de Suresne.

LUCCA, chargé d'affaires, 69, rue St. Dominique.

MECKLENBURG-SCHWERIN, resident minister, 7, rue Caumartin.

MECKLENBURG-STRELITZ, chargé d'affaires, 35, rue du Faubourg St. Honoré.

MEXICO, chargé d'affaires, 31, rue de l'Arcade.

NASSAU, chargé d'affaires, 22, rue de Suresne.

PORTUGAL, envoy extraordinary, minister plenipotentiary, 40, rue St. Lazare.

PRUSSIA, Ambassador, 86, rue de Lille.

ROMAN STATES, chargé d'affaires, 71, rue de Grenelle St. Germain.

RUSSIA, ambassador, 12, Place Vendôme.

SARDINIA, ambassador, 69, rue St. Dominique.

SAXONY, envoy extraordinary, minister plenipotentiary, 21, rue de la Pépinière.

SPAIN, ambassador, 122, rue de Grenelle St. Germain.

SWEDEN, envoy extraordinary, minister plenipotentiary, 58, rue d'Anjou St. Honoré.

SWITZERLAND, chargé d'affaires, 3, rue de Tivoli.

TUSCANY, resident minister, 11, Cité d'Antin.

TWO SICILIES, ambassador, 105 bis, rue de Grenelle St. Germain.

UNITED STATES, envoy extraordinary, minister plenipotentiary, 3, rue Malignon; Consul, 30, rue de Rivoli.

WURTEMBERG, envoy extraordinary, minister plenipotentiary, 54, rue St. Dominique St. Germain.

SAXE WEIMAR, chargé d'affaires, 7, rue Caumartin.

TURKEY, ambassador, 1, rue des Champs Élysées.

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LAWSON, Solicitor, 10, rue Royale St. Honoré.

OKEY, Barrister and Chamber Counsel to Her Britannic Majesty's Embassy, 35, rue Faub. St. Honoré.

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* *Café de Paris*, Boulevard des Italiens.

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* *Café du Commerce*, corner of rue Vivienne.

* *Café Virginie*, 13, rue de la Paix.

* *Café Cardinal*, rue Richelieu, corner of boulevards.

* *Café Delorme*, rue St. Honoré, Passage Delorme.

* *Café Dagneaux*, 8, rue de l'Ancienne Comédie.

* *Café de la Madeleine*, place de la Madeleine.

* *Café de Londres*, 17, boulevard de la Madeleine.

* *Café Foi*, corner of Boulevards and rue Chaussée d'Antin.

* *Restaurant Richard*, 137, Palais Royal, Galerie Valois.

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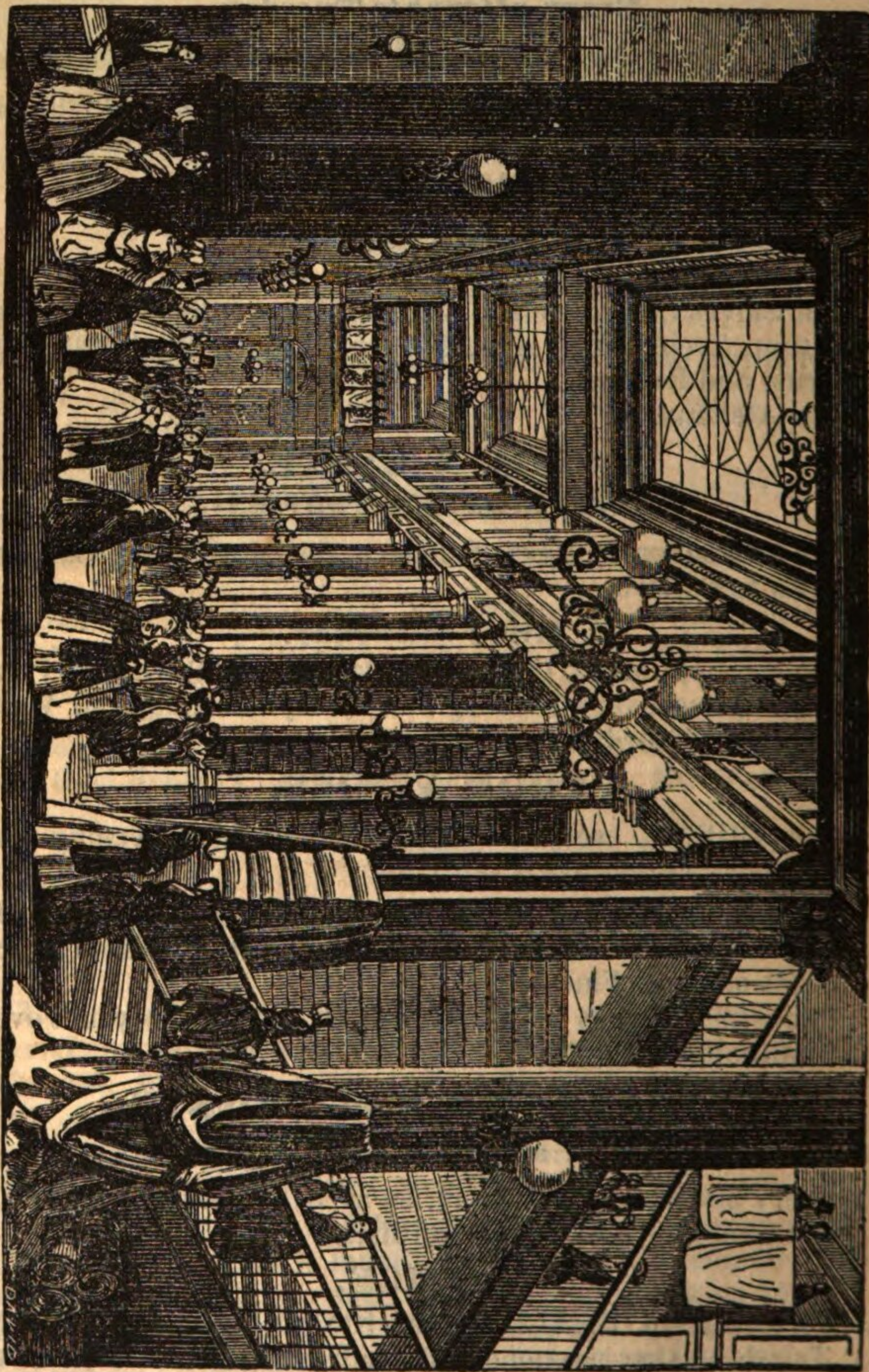
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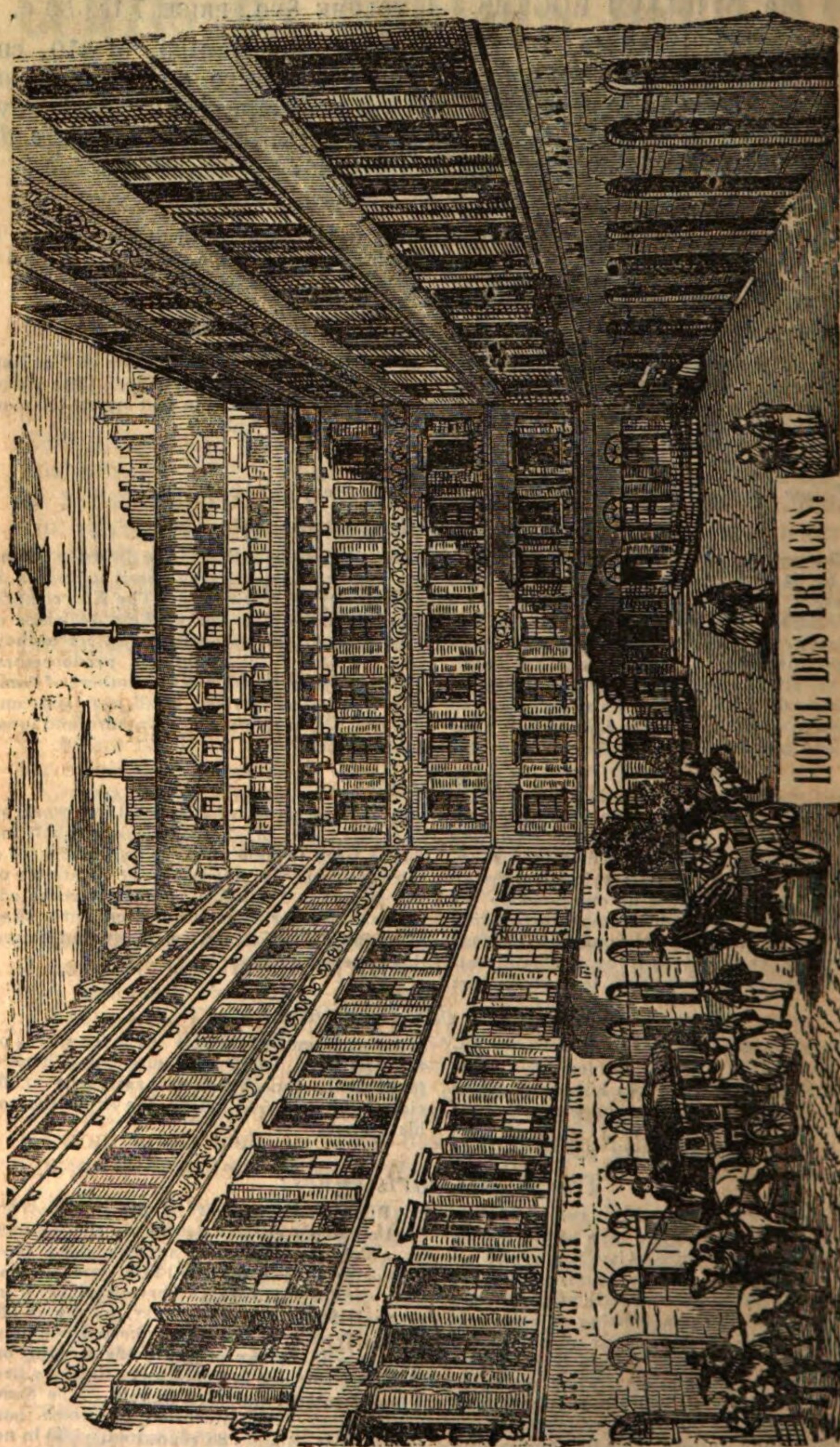
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LIST OF THE STREETS, SQUARES, ETC., IN PARIS.

EXPLANATION.

THE capital letter and figure placed after the name of the street indicates the part of the Map in which it is found; for example, if you wish to find *rue Biron*, D. 6., draw your finger down under the letter D, from the top of the Map, till it arrives opposite the figure 6, between the lines of which is *rue Biron*.

The figure placed before the name of a street indicates that it is traced in the Map, but its name could not be given for want of room.

A star added to the letter and figure (*) denotes that, on account of the small size of the Map, there is neither name nor trace of it given.

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1 Abbaye (place de l'), D. 4.	Amélie, B. 3.	Anjou (quai d'), E. F. 4.
Abbaye St.-Martin (passage de l'), E. 3.	Amelot, F. 3. 4.	Anne (Ste-), St-Honoré, D. 2. 3.
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2 Aguesseau (marché et passage d'), près de la Madeleine, C. 2.	Ancien-Grand-Cerf (passage de l'), E. 3.	Antin (allée d'), B. 2. 3.
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Albret (Cour d'), rue des Sept-Voies, E. 5.	André-des-Arts (St-), D. 4.	Antoine (pl St-), E. F. 4.
Alexandre (St-), enclos de la Trinité, E. 3.*	André-des-Arts (place St-), D. 4.	Antoine (boulevard St-), F. 3. 4.
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Ambroise Paré, E. 2.	Anjou-St-Honoré (d'), C. 2.	Archevêché (pont de l'), E. 4.

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 Arcis (des), E. 4.
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 8 Argenson (impasse d'), Vieille rue du Temple, E. 4.
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 17 Batave (cour et passage), E. 3.
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 18 Baudoyer (place), E. 4.
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 22 Benoit (passage Saint-), place de l'Abbaye-St-Germain, D. 4.
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 27 Bon-Puits (impasse du)
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 29 Borda, enclos St Martin,
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 31 Boucherat (carrefour
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 Catherine (marché et
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 46 Chartreux (passage des),
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 47 Chat-Blanc (imp. du),
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 48 Chat-qui-Pêche (du),
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 Châteaubriant (avenue),
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 Châtelet (place du), E. 3.
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 Chauchat, D. 2.
 Chaudron (du), F. 1.
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 Chausson(passage), F. 2.
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 Chemin de fer de Paris à Corbeil, à Orléans et Tours; l'embarcadère est près le Jardin des Plantes, F. 5
 Chemin de fer de Paris à Lyon; l'embarcadère est boulevard Mazas, F. 5.
 Chemin de fer de Paris à St-Germain, à Rouen et le Havre; l'embarcadère est rue St-Lazare, C. 1. 2.
 Chemin de fer de Paris à Strasbourg; l'embarcadère est rue Neuve-Chabrol, E. F. 1.
 Chemin de fer de Paris à Versailles; l'embarcadère de la rive droite est rue St-Lazare, C. 1. 2; celui de la rive gauche est près la barrière du Maine, C. 5.
 Chemin de fer du Nord; l'embarcadère est rue du Nord, E. 1.
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 50 Chevalier-du-Guet, (place et impasse), E. 3.
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 52 Childebert, D. 4.
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 Garre (barr. de la), F. 6.
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- Grange-aux-Belles, F. 2.
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 Grégoire de Tours, D. 4.
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 Grenelle (impasse de).
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 Halle aux cuirs, E. 3.
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 Homme-Armé (de l'), E. 3.
 Honoré-Chevalier, D. 4.
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 Honoré (cloître St-), D. 3.
 Honoré (marché St-), ou des Jacobins, D. 2. 3.
 Honoré (du faubourg St-), B. C. 2.
 Hôpital (boulevard de l'), E. 6. F. 5. 6.
 Hôpital (quai de l'), F. 5. 6. *voy.* Austerlitz.
 Hôpital (place de l'), F. 5.
 Hôpital-Général (de l'), E. F. 6.
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 Hôpital St-Louis (avenue de l'), F. 2.
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 Hôtel-Colbert (de l'), E. 4.
- 97 Hôtel-des-Fermes (pass. de l'), rue du Bouloi, D. 3.
 Hôtel-Tachoux (pass. de l'), Marché-Neuf, E. 4.
 Hôtel-de-Ville (de l'), E. 4.
 Hôtel-de-Ville (place de l'), E. 4.
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 Hugues (St-), enclos St-Martin, E. 3.*
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 Hyacinthe (passage St-), *idem.* D. 5.
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 Hyacinthe, quai de la Grève, E. 4.*
 Iéna (d'), B. 3.
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- 98 Jacinthe, E. 4.
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 Jacques (St-), D. 5. E. 4.
 Jacques (marché et place St-), rue Soufflot, D. 5.*
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 Jacques (du faub. St-), D. E. 6.
 Jacques de Brosse, E. 4.
 Jacques - la - Boucherie (St-), E. 3.

- Jacques - la - Boucherie (marché et place St-), E. 3. *voy.* Cour St-Jacques.
- Jacques - la - Boucherie (passage St-), E. 3.*
- Jacques-l'Hôpital (St-), E. 3.
- Jardin et galeries du Palais-Royal, D. 3.
- Jardin du Luxembourg, D. 5.
- Jardin du Roi, F. F. 5.
- Jardin-du-Roi (du), E. 5.
- Jardinnet (du), D. 4.
- Jardiniers (ruelle des), faub. St-Antoine, G. 5.
- Jardiniers (imp. des), F. 3.
- Jardins (des), F. 4.
- Jarente, F. 4.
- Jean (St-), au Gros-Cail-lou, B. 3.
- Jean (marché St-), E. 4.
- Jean-Baptiste (St-), C. 2.
- Jean-Bart, D. 5.
- Jean-Beausire (impasse et rue), F. 4.
- 99 Jean - de - Beauce, à la Halle, E. 3.
- Jean-de-Beauvais (St-), E. 4.
- Jean-Bouton (ruelle), G. 5.
- Jean-Goujon, ville de François Ier, B. 3.
- Jean-Hubert, E. 5.
- Jean-de-l'Épine, E. 3. E. 4.
- Jean-Jacques-Rousseau, D. E. 3.
- 100 Jean-de-Latran (St-), E. 4.
- Jean-de-Latran (passage et cloître St-), E. 4.
- Jean-Lantier, E. 3.
- Jeannisson, D. 3.
- Jean-Pain-Mollet, E. 3.
- Jean-Robert, E. 3.
- Jean-Tison, D. 3.
- 101 Jérôme (St-), place du Châtelet, E. 3. 4.
- Jérusalem (de), quai des Orfèvres, D. 4.
- Jérusalem-Notre-Dame, (pass. et imp. de), E. 4.*
- Jeu-de-Boule (passage du), F. 3.
- Jeu-de-Paume (passage du), boulev. du Tem-ple, F. 3.*
- Jeûneurs (des), D. E. 2.
- 102 Joaillerie (de la), place du Châtelet, E. 3.
- Joinville (de), B. 2.
- Joinville (passage), F. 2.
- Joquelet, D. 2.
- Joseph (St-), D. E. 2.
- Joseph (cour), rue de Charonne, F. G. 4.
- Josset (passage), G. 4.
- Joubert, C. D. 2.
- Jouffroy (passage), D. 2.
- Jouffroy, F. 5.
- Jour (du), E. 3.
- Jouy (de), E. 4.
- Juges-Consuls (des), E. 3.
- Juifs (des), F. 4.
- Juillet (du 29), D. 3.
- 103 Juiverie (cour de la), place St-Antoine, F. 4.
- Jules (St-), faubourg St-Antoine, G. 4.
- Julien-le-Pauvre (St-), E. 4.
- Julienne, E. 6.
- Jussienne (de la), D. E. 3.
- 104 Jussienne (passage de la), D. 3.
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- Justice (palais de), D. E. 4.
- Justice (place du Palais de), E. 4.
- Kléber, A. 4.
- Laborde, C. 2. *voy.* De-laborde.
- Labruyère, D. 1.
- Lacnée, F. 5.
- Lafayette, E. F. 1.
- Lafayette (place), E. 1.
- Laferrière, D. 1.
- Laffitte, D. 2.
- Laffitte (passage), D. 2.
- Laffitte et Caillard (Mes-sageries), D. 3.
- 51 Lagny (de), H. 4.
- Laiterie (de la), enclos de la Trinité, E. 3.*
- Lamoignon (cour et pas-sage de), quai de l'Hor-loge, E. 4.
- Lancry (de), F. 2.
- Landry (St-), E. 4.
- Landry (imp. St-), près la rue, E. 4.
- Languedoc (de), Halle aux vins, E. 4. 5.
- 105 Lanterne (de la), des Ar-cis, E. 3.
- Lappe (de), F. G. *voy.* Louis-Philippe.
- Lard (au), St-Honoré, à la Halle aux draps, E. 3.*
- Lard (impasse au), St-Honoré, Halle aux draps, E. 3.*
- Las-Cases, C. 3.
- Latour-Maubourg (bou-levard), B. 4.
- Laurent (St-), E. 2.
- Laurent (foire St-), E. 1.
- Laurent (impasse St-), Porte St-Denis, E. 2.
- Laurent de Jussieu (cité), B. 3. 4.
- Laurette, D. 5.
- Laval, D. 1.
- Lavandières (des), place Maubert, E. 4.
- Lavandières (des), Ste-Opportune, E. 3.
- Lavoisier, C. 2.
- Lazare (prison de St-), E. 1. 2.
- Lazare (St-), C. 2. D. 1.
- Lazare (impasse St-), St-Denis, E. 1.
- Leclerc, D. 6.
- Legraverend, G. 5.
- Lemoine (passage), St-Denis, E. 2.
- Lenoir, faubourg St-An-toine, G. 4.
- 106 Lenoir, Halle aux draps, E. 3.
- Léonie, D. 1.
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- Lesdiguières (de), F. 4.
- Licorne (de la), E. 4.
- Lilas (ruelle des), F. 3.
- Lille (de), C. D. 3.
- Limace (de la), E. 3.
- Limoges (de), F. 3.
- Lingerie (de la), aux In-nocents, E. 3.
- Lions (des), F. 4.
- Lisbonne (de), B. C. 1.
- Lobeau, E. 4.
- Lobineau, D. 4.
- Lodi (rue du pont de), D. 4.
- Lombards (des), E. 3.
- Londres (de), C. D. 1.
- Longchamp (de), A. 3.
- Longchamp (barr. de), A. 3.
- Longue-Allée (passage de la), Ponceau, E. 2.*
- Longue-Avoine (impasse de la), D. 6, faubourg St-Jacques.
- Louis-le-Grand, D. 2.
- 192 Louis-le-Grand (place du collège), D. 4.

- Louis (St-), au Marais, F. 3. 4.
 Louis (St-), en l'île, E. F. 4.
 Louis (impasse St-), faubourg du Temple, F. 2.
 108 Louis (St-), *idem*, Charlemagne, F. 4.
 Louis (marché St-), île St-Louis, F. 4.
 Louis (St-), St-Honoré, D. 3.
 Louis-Philippe, F. G. 4.
 Louis-Philippe (du Pont), E. 4.
 Louis-Quinze, (Pont et place, voir Concorde), C. 3.
 Lourcine (de), D. 6. E. 5. 6.
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 Louvois, D. 2.
 Louvre (palais du), D. 3.
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